

MEN IN TIGHTS?

New book tackles Ren Faire **P26**

EVERLASTING FEST

Comedy, burritos, and Treasure Island **P30**

GIGLI IS FORGIVEN

Ben Affleck's *Argo* is his best yet **P34**

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OCTOBER 10 - 16, 2012 | VOL. 47, NO. 2 | FREE

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GETTY IMAGES FILE PHOTOS

TOO HOT TO HANDLE

PROJECT CENSORED REVEALS THE 10 BIG STORIES THE MAINSTREAM
NEWS MEDIA OVERLOOKED IN 2012. BY Yael Chanoff **PAGE 10**

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GUARDIAN INTELLIGENCE

What you need to know



QUIET RIOT

The Silent Disco DJs for this week’s Treasure Island Festival were announced last

week, and the list includes locals such as Lights Down Low, DJs Sleazemore and Richie Panic, and again, Anthony Mansfield. In case you’ve yet to witness the blissful absurdity of the silent disco, it’s a whole forest clearing full of people grooving hard to dance/house/electronic music shot directly into their headphones. Remove the headphones and there’s radio silence.

www.treasureislandfestival.com

CHEAP SHOTS

Michael Breyer, candidate for state Assembly from the 19th (West Side) district, is getting a little desperate. Nobody’s heard of him, he’s never been elected to anything — and he’s way behind in the polls. So he’s gone on the attack against the frontrunner, Assessor Phil Ting — but Ting has never done anything bad that you can attack him for. The result: A lame mailer claiming Ting was “flushing money” down the toilet when he accepted public financing for the 2011 mayor’s race. See, he took public money and didn’t get a lot of votes.

Nice, Mr. Breyer. Every other candidate in the race except Ed Lee also took public money and lost. That’s how public financing works. If this is the best Breyer’s got, he shouldn’t be packing for Sacto.



ARAB FILMS AND CELL PHONES

The eighth Arab Film Festival kicks off Thu/11 at the Castro Theatre with a screening of Sameh Zoabi’s *Man Without a Cell Phone* (2010), a comedy about a Palestinian village that protests a nearby Israeli cell phone tower — and the young Muslim man caught between his aging father’s wishes and his own desire to



have decent cell coverage (to stay in touch with potential lady friends, of course).

The rest of the fest boasts narrative and documentary features and shorts by and about the Arab world, with films from the US, Egypt, Yemen, Morocco, Palestine, Lebanon, France, and more. It continues through Oct. 21 at venues in San Francisco, Berkeley, San Jose, and even SoCal; visit www.arabfilmfestival.org for complete details.

BAD BIRDIES

Nathalie Djurberg may use claymation to bring her short films to life, but do not bring the children to the Swedish artist’s show at Yerba Buena Center for the Arts.

Eighty of her brightly-winged birdy sculptures await at “The Parade,” but the accompanying film projects in which they figure are famed for being all too human. Perversion play, y’all. The exhibit is on view until January 27, but on Fri/12 you can attend the 8pm, \$12 opening night party

for Djurberg and Nayland Blake’s “FREE!LOVE!TOOL!BOX!” Live music by LA’s Nite Jewel and Bay experimental soundmaker Moira Scar. (www.ybca.org) |

BIRDS BY NATHALIE DJURBERG;

COURTESY OF THE ARTIST



BAND BEEF

Permanent Collection (jokingly?) called out fellow Bay Area locals Terry Malts in an interview with ION Magazine last week. Jason Hendardy says “[Phil Benson] plays in this horrible band called Terry Malts. He threw a beer can right in my face,” and another member, Megan Dabkowski, adds, “I hate Terry Malts,” before the interviewer mentions that Permanent Collection had recently opened for Terry Malts, and the jig was somewhat up. Then Terry Malts continued the faux-fight with a Facebook post: “Someone better tell Jason and Megan from Permanent Collection to watch their backs!!!! Band beef!!!!” ionmagazine.ca | PHOTO BY MIRISSA NEFF



WE’VE ALWAYS WANTED TO SAY “BUTT CHUGGING” IN A HEADLINE

Down (and we do mean down) at the University of Tennessee, members of the Pi Kappa Alpha fraternity have been accused of a practice called “butt chugging,” which involves imbibing wine through the anal orifice. It’s also known as the Tour de Franzia, and is a bit dangerous; one Alexander P. Broughton wound up hospitalized. In a press conference Oct. 3, Broughton’s lawyer announced that no such butt chugging had occurred (oh, and by the way, the legal eagle announced, Broughton “denies each and every allegation that he is a gay man.” No duh — *Franzia*?)

Still, it raises a vintage issue for us NoCal oenophiles — just what wine would your butt butt chug if your butt did butt chug wine?

Well, we highly recommend Rose Cheeks. There’s Assti Spumante. There’s Boot-jolais Nouveau, Syrrass, Zinfannydell, Merhole, Chardonnanus, Sauvignon Butt and Gewürztraminer. Sante.



MITT WANTS TO FIRE YOU, JIM

The first debate was a total bust for President Obama, but it was worse for PBS news anchor Jim Lehrer. Not only was Lehrer a bit foggy, he couldn’t control Mitt Romney, who kept stomping on him like last year’s grapes. Oh, and he had to listen as Romney vowed to cut the federal funding that helps pay Lehrer’s salary. | GETTY IMAGES FILE PHOTO



JAZZ CLUB UNDER FIRE

The group of teachers who own and operate Savanna Jazz Club at 2937 Mission are running into trouble with their bank and could lose the place.

The group was in the midst of working out a loan modification with Sonoma National Bank when Sterling Bank of Spokane, Wash. acquired its assets. “Sterling forced a strategic default by refusing to take our mortgage payments unless we paid the totality of our property tax due to the City and County of San Francisco,” says Pascal Bokar, one of the owners, adding, “We have substantial equity in the building and the bank refuses to let us access it and it is now trying to take the property.” Supervisor David Campos is working with the club owners to try to work something out. www.savannajazz.com.

POLITICAL ALERTS

WEDNESDAY 10

OCCUPY OAKLAND ONE-YEAR ANNIVERSARY

Snow Park, 19th and Harrison, Oakl; www.occupyoakland.org. 4pm, free. On Oct. 10, 2011, Occupy Oakland protesters first put down camps outside City Hall. Celebrate their birthday with live hip hop, a slideshow and storytelling about the momentous year, and an open mic. Learn about what has blossomed from one of the country’s most important Occupy movement branches and what projects are going on in Oakland right now. There will be free food, a dance party, and something called “Quan Games.”

CECILE RICHARDS: AWARDS AND VAGINAS

Castro Theater, 429 Castro, SF; www.commonwealthclub.org. 7pm, \$7-\$80. Cecile Richards, the fearless activist/poised leader of Planned Parenthood, has kept the organization rocking throughout vicious attacks. INFORUM is presenting her with its 21st Century Visionary Award, and she’ll be talking about the fight for reproductive freedom with Clara Jeffreys, editor in chief of Mother Jones. But vaginas won’t just be analyzed; the Commonwealth Club is giving free tickets to anyone who comes dressed as vaginas, a proud tradition after CODEPINK descended on the Republican National Convention in fuzzy pink and red costume masterpieces.

THURSDAY 11

FEDERAL CONTROL OF OAKLAND POLICE

Humanist Hall, 390 27th St., Berk; The long process that could end up with the Oakland Police Department under federal receivership got kicked up a notch Oct. 4 when attorneys John Burris and Jim Chanin filed a motion in US District Court asking for the receivership to happen. On Thursday, Berkeley Cop Watch hosts a discussion on how federal receivership would affect the community, with updates on the process from Chanin.

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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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ON THE BLOGS

POLITICS

Full analysis of the Mirkarimi vote
David Lee's weird homophobic ad
Why the parks bond could lose

NOISE

Live Shots: Peter Gabriel at
HP Pavillion, Patti Smith at the
Fillmore, Grizzly Bear at the Fox
Heads Up must-see concerts this
week: Treasure Island picks, Sic Alps
return, Nouvelle Vague, more
Party radar: Non Stop Bhangra turns
eight with a Bollywood flashmob
Localized Appreesh:
soulful bluesman Roem Baur

PIXEL VISION

On the Om Front: our new
spirituality and yoga column
takes on the subject of play
DocFest lineup announced

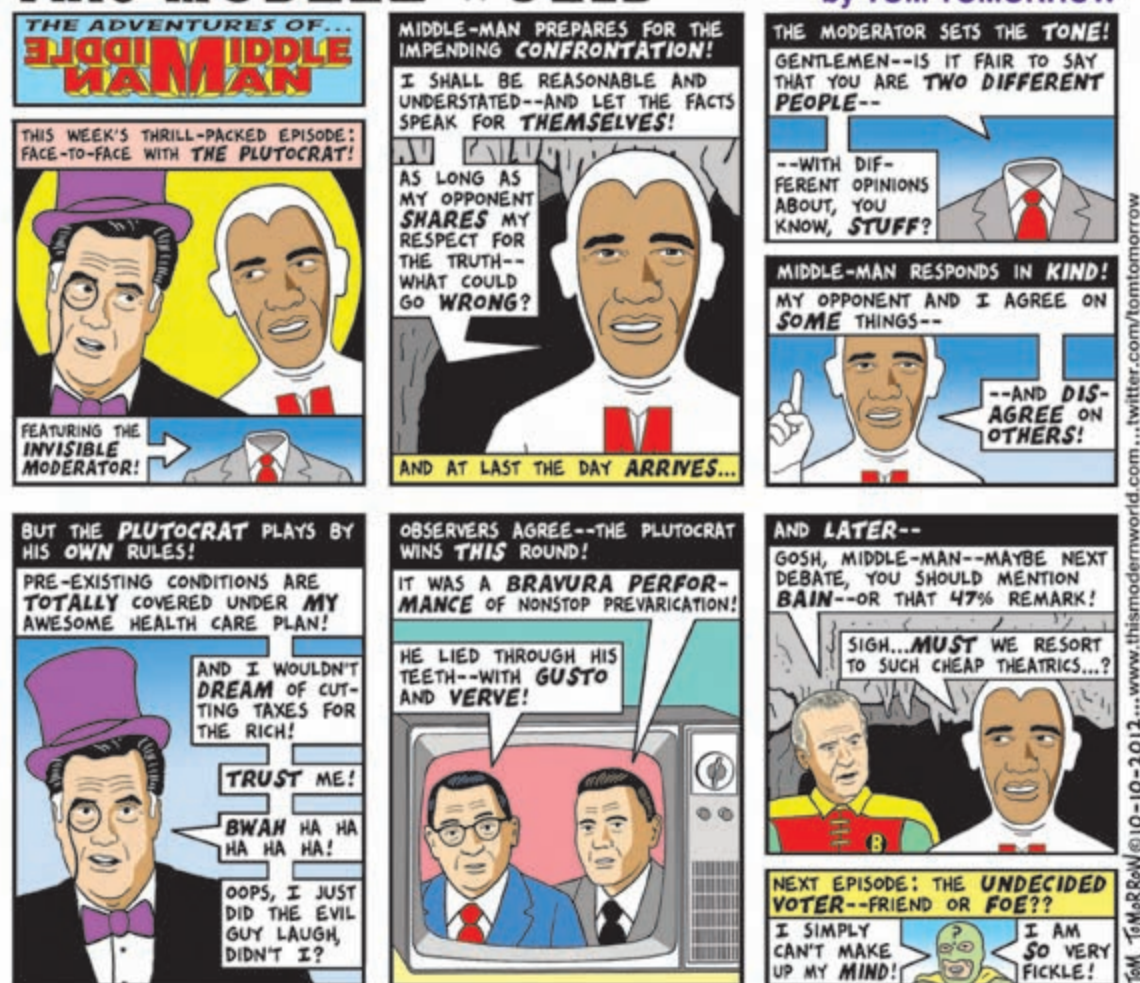
SEX SF

Yael Chanoff attends Robyn Few's
memorial, and reports back on her
legacy as a sex activist



AP IMAGES FILE PHOTO BY SUSAN RAGAN

THIS MODERN WORLD



CANARIES IN THE COALMINES

BY RASA GUSTAITIS MOSS
AND DENIS MOSGOFIAN

OPINION Why was it so difficult for the *Bay Guardian* to endorse B? Why have so many reliable parks supporters declared their opposition to a bond act that would bring sorely needed improvements to city parks?

Because the price of Yes is too high. This bond would put the Recreation and Park Department in charge of \$161 million of the \$195 million borrowed from taxpayers, with no restrictions on the department's misguided privatization policy. Rec-Park views our park system as real estate, renting and leasing spaces and facilities to private entities, and turning management over to private contractors. Increasingly, our parks are venues for private events. Sharply raised fees have restricted public access.

We recognize Prop. B will accomplish some good durable

projects, but in the next few years at the rate RPD is shedding its responsibilities, our parks system will be largely in private hands part time or full time. So now is the time to say No.

No on B is also a vote against the upside-down priorities of a city administration that readily pledged \$32 million tax dollars and \$45 million in certificates of participation to the billionaires' boat race but can't find money for our treasured parks, gardeners, or recreation directors.

No on B advocates recognize that bond money cannot be spent to alleviate our parks' most basic needs: more gardeners, custodians, recreation, and maintenance staff. This money can only fund capital projects, not operations and maintenance. Consistent maintenance would have prevented deterioration that now requires rebuilding. The wrong revenue measure is on the ballot in Prop.

B. What is needed is *not* more bond money, but a reliable progressively scaled funding stream for parks operation and maintenance.

Since 2009, with support from the Gavin Newsom and Ed Lee administrations, Rec-Park has been converting itself into a property management enterprise.

In 2010 fees or ID checks were imposed to walk in the Strybing Arboretum. Recreation directors were eliminated. Clubhouses were closed, leased out, even one remodeled misusing \$3.9 million bond funds to lease it out. A 38-year-old public child-development program, free to parents, was evicted from Laurel Hill clubhouse so the building could be leased to a private preschool that charges as much as \$17,000 a year tuition.

Prop. B funds can't be used to bring back any of the missing career public servants who were

DEALING WITH THE NAKED GUYS

EDITORIAL There are a lot of serious problems in San Francisco. Naked men wandering around the Castro isn't one of them. We understand the pressure that Sup. Scott Wiener is getting from some residents, but this hardly rises to the level that requires a new law — and certainly not a citywide ban on nudity.

The central concern seems to be a handful of mostly older men, who've taken to hanging out in Jane Warner Plaza without any clothes on. It's not the Folsom Street Fair by any means — the guys aren't having sex, or masturbating, or, really, doing anything sexual at all. They're just ... naked.

The opponents of the ban offer all kinds of reasons why public nudity ought not be outlawed, particularly in the Castro. Activist Andy Blue notes that many of the arguments against the naked guys were once applied to gay men showing public affection. "It's one group literally shoving itself in everyone else's faces with greater and greater demands which infringe on the right of other people to be comfortable in public spaces," he explained in a comment on our blog. "This is exactly what a homophobe would say about homosexuals holding hands or kissing in public."

The nude-is-natural crowd is also up in arms, arguing that the world would be a better place if we all were naked and free. Others say, more credibly, that there are far more pressing problems — homelessness, meth addiction, an alarming rate of unemployment among trans people — and that focusing on nudity is a distraction.

We're not accusing Wiener of

CONTINUES ON PAGE 7 >>

CONTINUES ON PAGE 7 >>



DEALING WITH THE NAKED GUYS
CONT>>

ignoring other problems in the district and the city; we don't agree with a lot of his proposals, but he's an active supervisor with a serious agenda and a long list of policy ideas. It's not as if he's hiding behind some butts and cockrings.

But his legislation, which would create an infraction with fines starting at \$100 for the simple act of nudity anywhere in San Francisco (except for a few designated events), goes way to far.

There have been naked people frolicking in the streets of this city for nearly half a century. Local trends come and go, and nudity is one of them. It's never been a big deal; it's more of a San Francisco thing, one more reason that people come here to live and to visit. Tolerance is part of the urban culture.

Public sex is already illegal.

CANARIES IN THE COALMINES
CONT>>

stewards of our playgrounds and parks.

Increasing numbers of residents pleaded with the department and Rec-Park Commission to change course, only to be arrogantly dismissed. So they're protesting the pay-to-play and privatizing of our commons and parks. Opponents to B are canaries in the coalmines. Public space and parks once lost are near impossible to retrieve.

Rec-Park's policy is part of a pattern across the country, part of the dismantling of government, transferring responsibility for public service to private entities, and turning over public assets to private control. This in turn has excited private vendors seeing public space as a

(In fact, so is being naked and "aroused," though we agree with Wiener that asking the cops to make that distinction is a bit ridiculous.) You can't go into a restaurant or bar naked, and you have to carry a towel if you're going to sit on a public bench. If the naked guys in the Castro were accosting passers-by or harassing people, they'd be subject to arrest.

But that's not happening. And we don't buy the idea that a tiny number of people in one area of town already known for far more exotic erotic public displays (just check out some of the Castro storefronts) are such a massive issue that a new, hard-to-enforce law is needed.

The more attention the city pays to these guys, the more they're going to be in everyone's face. Besides, it's going to get cold and start to rain soon, at which point Mother Nature will take care of the naturists just fine. Let it go. **SFBG**

source of profit. The threat to our parks is more urgent than it might appear because new vendors become investors who will fervently protect their "turf" against objections from the public.

That is the problem with B. We cannot afford to feed this policy.

Some say vote for Prop. B because if B doesn't pass, the department will privatize even more of our parks. Nothing in the Bond requires Rec-Park to stop pay-to-play and privatizing. We are urging the voters to send the message that our parks system is not for sale or lease. At what point do we say NO MORE? Nov. 6! **SFBG**

Rasa Gustaitis Moss and Denis Mosgofian are members of Take Back Our Parks.org.

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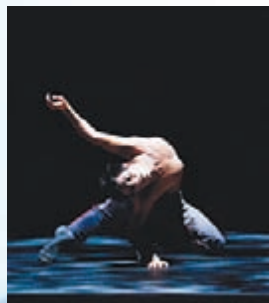


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LANDLORDS FOR DAVID LEE

Realtors and commercial landlords have transformed the supervisorial race in District 1 into an important battle over rent control and tenants' rights — despite their onslaught of deceptive mailers that have sought to make it about everything from potholes and the Richmond's supposed decline to school assignments and economic development.

It's bad enough that groups like the Coalition for Sensible Government — a front group for the San Francisco Association of Realtors — have been funding mailers attacking incumbent Eric Mar on behalf of downtown's candidate, David Lee. Combined spending by Lee and on his behalf is now approaching an unheard of \$400,000.

What's even more icky and unsettling is the fact that Lee — a political pundit who has been regularly featured in local media outlets in recent years, usually subtly attacking progressives while trying to seem objective — has refused to answer legitimate questions about his shady background and connections or the agenda he has for the city. He refused to come in for a Guardian endorsement interview or even to respond to our questions. His campaign manager, Thomas Li, told us Lee is too busy campaigning to answer questions from any reporters — but he assured us that Lee will be more accessible and accountable once he's elected.

Does anyone believe that?
(Steven T. Jones)

PHOTO BY
MIKE KOZMIN/SF
NEWSPAPER
CO.



% A SAFER OAK STREET, FINALLY

After three years of delays and broken promises, the fate of a dangerous but vital bike route in San Francisco will be decided Oct. 16.

Oak and Fell streets, which make up one of the few major east-west byways in the city, carry tens of thousands of cars each day, according to the San Francisco Municipal Transportation Agency. They're also popular with bikers, since they represent the end of the Wiggle, a route from the Mission to Golden Gate Park that avoids major hills.

There's no bike lane on Oak, and the stripes on Fell are narrow with no buffer, putting cyclists inches from heavy traffic.

But if the transit agency gives it the green light, the perilous Oak-Fell corridor between Scott and Baker will gain needed concrete barriers and wider bike lanes, according to SFMTA spokesper-

son Paul Rose and bike advocates.

"This has been a long push," said Leah Shahum, president of the San Francisco Bicycle Coalition, a vocal advocate of the project.

If the plan is passed, separated bikeways, crosswalk enhancements, traffic signal timing changes, and parking mitigation measures would be installed by the end of 2012, Rose said, and construction of bulbouts and a concrete bikeway barrier would be put in by the summer of 2013.

Among the impacts: A loss of 35 parking spaces — and complaints about that have been among the reasons for the delay. Shahum said the SFBC plans to turn out its members on Oct. 16 to ensure passage of a project it has sought for years: "We can breathe when it's over." The meeting's at 1 p.m., City Hall Room 400. (Joe Fitzgerald)

\$ PROGRESSIVE TAXES — WITH OR WITHOUT PELOSI

A group of nurses showed up at the San Francisco office of Rep. Nancy Pelosi Oct. 2 to demand her support for a tax on financial transactions that's being dubbed "the Robin Hood Tax."

The Inclusive Prosperity Act, or H.R. 6411, would establish a 0.5 percent tax on the trading of stocks, 50 cents on every \$100 of trades and lesser rates on bonds, derivatives and currencies. It would generate an estimated \$350 billion annually that would go towards growing local economies — taking from the rich to help the poor.

It's in part a response to the Troubled Asset Relief Program (TARP), which bailed out huge banks and financial institutions.

"The destruction they've done to this country is enormous," said Charles Idelson, communications director for the

California Nurses Association. "They pay no tax when trading and all we're asking for is Wall Street to pay us back and help local economies."

Scott Hornback, a nurse at UCSF, said people in his profession spend their days caring for those hit hardest by the recession: "We care about the health of the American worker and the people who make up this economy."

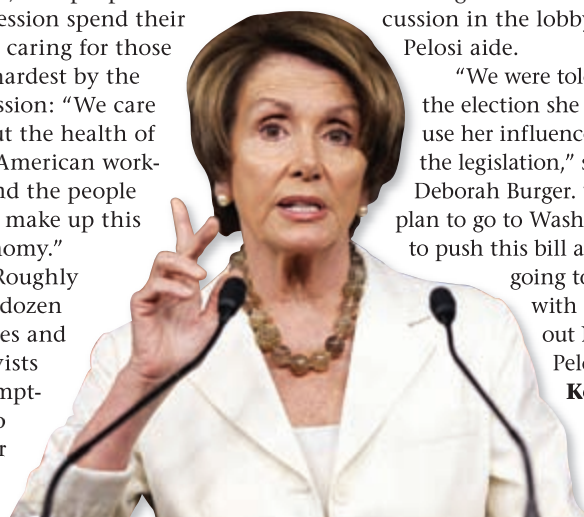
Roughly two dozen nurses and activists attempted to enter the

building, but security officials promptly stopped them, allowing only four members to seek a meeting with the House minority leader. Pelosi, of course, was nowhere to be found. The best the nurses got was a brief discussion in the lobby with a Pelosi aide.

"We were told that after the election she might use her influence to back the legislation," said R.N. Deborah Burger. "We do plan to go to Washington to push this bill and we're

going to do it with or without Nancy Pelosi." (Alex Kekauoha)

PHOTO BY
ALEX WONG/
GETTY
IMAGES



@ MUCH ADO ABOUT NUDITY

There was no public outcry when Pedro Villamore, a 44-year-old homeless gay man, was found dead in a doorway in the 500 block of Castro Street last December, a couple of weeks before Christmas and across the street from the holiday tree that the Merchants of Upper Market and Castro puts up every year to welcome big spenders into the neighborhood.

MUMC, which in years past opposed three homeless queer youth shelters and a free meals program at a local gay church, did not decry the fact that a member of the community died on the street — and where were the city's homeless outreach teams? Nor did any of the residents of the neighborhood express any concern that others who have a problem with methamphetamine, the area's drug of choice, might meet a similar fate — and shouldn't the community be doing something about it?

Of course, if he had been one of the nudists who hang out naked in the Castro these days, Villamore would've found himself on the front-page of Bay Area Reporter, the city's gay weekly, while he was still alive.

At the urging of some Castro residents the MUMC, Sup. Scott Wiener has agreed to introduce anti-nudism legislation — because a few naked men prance around the hood au natural, even sometimes sporting (horrors!) cock rings on their dicks. In a neighborhood where there's no dearth of cock rings or any other sex toy, not to mention every variety of gay porn imaginable, and where guys walk around bars in underwear, residents don't want public nudity.

In a community that, according to a recent Williams Institute study, is rampant with poverty and suffers a serious lack of full-time employment for transgender people (75%, according to a report from this paper and the Transgender Law Center), not to mention a major drug and alcohol problem that makes gay men easy targets for muggings as they leave the bars at night, you'd think that public nudity would be the last thing on anyone's mind. (Tommi Avicelli Mecca)



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CENSORED IN 2012



The expanding police state tops Project Censored's annual list of stories underreported by the mainstream media

BY Yael Chanoff

yael@sfbg.com

People who get their information exclusively from mainstream media sources may be surprised at the lack of enthusiasm on the left for President Barack Obama in this crucial election. But that's probably because they weren't exposed to the full online furor sparked by Obama's continuation of his predecessor's overreaching approach to national security, such as signing the 2012 National Defense Authorization Act, which allows the indefinite detention of those accused of supporting terrorism, even US citizens.

We'll never know how this year's election would be different if the mainstream media adequately covered the NDAA's indefinite

detention clause and many other recent attacks on civil liberties. What we can do is spread the word and support independent media sources that do cover these stories. That's where Project Censored comes in.

Project Censored has been documenting inadequate media coverage of crucial stories since it began in 1967 at Sonoma State University. Each year, the group considers hundreds of news stories submitted by readers, evaluating their merits. Students search Lexis Nexis and other databases to see if the stories were underreported, and if so, the stories are fact-checked by professors and experts in relevant fields.

A panel of academics and journalists chooses the Top 25 stories and rates their significance. The

project maintains a vast online database of underreported news stories that it has "validated" and publishes them in an annual book. *Censored 2013: Dispatches from the Media Revolution* will be released Oct. 30.

For the second year in row, Project Censored has grouped the Top 25 list into topical "clusters." This year, categories include "Human cost of war and violence" and "Environment and health." Project Censored director Mickey Huff told us the idea was to show how various undercovered stories fit together into an alternative narrative, not to say that one story was more censored than another.

"The problem when we had just the list was that it did imply a ranking," Huff said. "It takes away from how there tends to be a pattern to

the types of stories they don't cover or underreport."

In May, while Project Censored was working on the list, another 2012 list was issued: the Fortune 500 list of the biggest corporations, whose influence peppers the Project Censored list in a variety of ways.

Consider this year's top Fortune 500 company: ExxonMobil. The oil company pollutes everywhere it goes, yet most stories about its environmental devastation go under-reported. Weapons manufacturers Lockheed Martin (58 on the Fortune list), General Dynamics (92), and Raytheon (117) are tied into stories about US prisoners in slavery conditions manufacturing parts for their weapons and the underreported war crimes in Afghanistan and Libya.

These powerful corporations

work together more than most people think. In the chapter exploring the "Global 1 percent," writers Peter Philips and Kimberly Soeiro explain how a small number of well-connected people control the majority of the world's wealth. In it, they use Censored story number 6, "Small network of corporations run the global economy," to describe how a network of transnational corporations are deeply interconnected, with 147 of them controlling 40 percent of the global economy's total wealth.

For example, Philips and Soeiro write that in one such company, BlackRock Inc., "The eighteen members of the board of directors are connected to a significant part of the world's core financial assets.

CONTINUES ON PAGE 12 >>

BEHIND THE MIRKARIMI CASE

In early January, details from the police investigation of then-Sheriff-elect Ross Mirkarimi bruising his wife's arm during an argument were leaked to the San Francisco Chronicle and other news outlets. The key piece of evidence was a 45-second video that Mirkarimi's wife, Eliana Lopez, made with her neighbor, Ivory Madison, displaying the bruise and saying she wanted to document the incident in case of a child custody battle. That video convinced many of Mirkarimi's guilt, and a majority of Ethics Commissioners say they found it to be the main evidence on which Mirkarimi should be removed from office on official misconduct charges (the Board of Supervisors was scheduled to vote on Mirkarimi's removal on Oct. 9, after Guardian press time).

But that video was only a small part of the overwhelming and expensive case that Mayor Ed Lee brought against Mirkarimi, including the more serious charges of abuse of power, witness dissuasion, and impeding a police investigation, all of which go more directly to a sheriff's official duties. All of those charges got lots of media coverage and they helped cement the view of many San Franciscans that Mirkarimi engaged in a pattern of inappropriate behavior, rather than making a big momentary mistake. Yet most of the media coverage during the six months of Ethics Commission proceedings ignored the fact that none of the evidence that was being gathered supported those charges. Indeed, all those charges were unanimously rejected by the commission on Aug. 16, a startling rebuke of Lee's case but one that was not highlighted in many media

LOCAL CENSORED

Our picks for SF stories that didn't get the attention they deserved

reports, which focused on the one charge the commission did uphold: the initial arm grab.

THE NEXT DOT-BOMB

In the late 1990s, San Francisco was in a very similar place to where it is now. The first dot-com boom was full bloom, driving the local economy and creating countless young millionaires — but also rapidly gentrifying the city and driving commercial and residential rents through the roof (great for the landlords, bad for everyone else). And then, the bubble popped, instantly erasing billions of dollars in speculative paper wealth and leaving this a changed city. The city's working and creative classes suffered, but the political backlash gave rise to a decade with a progressive majority on the Board of Supervisors.

The era ended in 2010 when Ed Lee was appointed mayor, and he began ambitious agenda of pumping up a new dot-com bubble using tax breaks, public subsidies, and relentless official boosterism to lure more tech companies to San Francisco. Lee has been successful in his approach, in the process driving up commercial rents and housing prices. By some estimates, about 30 percent of the city's economy is now driven by technology companies.

Yet there have been few voices in the local media raising questions about this risky, costly, and self-serving economic development

strategy. The Bay Citizen did a story about Conway's self interested advice, the New York Times did a front page story raising these issues, and San Francisco Magazine just last month did a long cover story questioning how much tech is enough. But most local media voices have been silent on the issue, and much of the damage has already been done.

OLD POWERBROKERS RETURN TO CITY HALL

More than a decade ago, then-Mayor Willie Brown and Chinatown power broker Rose Pak worked together to empower big business, corrupt local politics, and clear the path for rampant development — an approach that progressives on the Board of Supervisors repudiated and slowed from 2000-2010. But Brown, Pak, and a new generation of their allies have returned in power in City Hall, and it's as bad as it ever was.

Many San Franciscans know of their high-profile role appointing Lee to office in early 2011. But their influence and tentacles have extended far beyond what we read in the papers and watch on television, starting in 2010 when their main political operatives David Ho and Enrique Pearce ran Jane Kim's supervisory campaign, beating Debra Walker, a veteran of the fights against Brown's remaking of the city.

Now, this crew has the run of City Hall,

meeting regularly with Mayor Lee and twisting the arms of supervisors on key votes. Pearce and Ho persuaded longtime progressive Christina Olague to co-chair the scandal-plagued Run Ed Run campaign last year, she was rewarded this year with Lee appointing her to the Board of Supervisors. Pearce has been her close adviser, and most of her campaign cash has been raised by Brown and Pak. Even progressive Sup. Eric Mar admits that Pak in raising money for him, a troubling sign of things to come.

THE REAL OCCUPY STORY

The Occupy San Francisco camp that was cleared by police last week may have been mostly homeless people. And major news media outlets from the start reported that Occupy was dangerous, filthy, and a civic eyesore.

But last fall, the camps were comprised of a huge variety of people that chose to live part or full time on the streets. Students, people with 9-5 jobs, people with service jobs, and the unemployed were all represented. Wealthy people who lived in the financial districts where camps popped up mixed with working-class people who came from suburbs and small towns. Families came out, welcomed in the "child spaces" set up in many Occupy camps throughout the country. Most camps also boasted libraries, free classes, kitchens, food distribution, and medical tents.

As news media focused on gross-out stories of pee on the streets and graphic descriptions of drunk occupiers, they managed to ignore the complex systems that were built in the camps. Nor did anyone mention that homeless people have the right to protest, too. **SFBG**

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NEWS

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Their decisions can change empires, destroy currencies, and impoverish millions."

Another cluster of stories, "Women and Gender, Race and Ethnicity," notes a pattern of under-reporting stories that affect a range of marginalized groups. This broad category includes only three articles, and none are listed in the top 10. The stories reveal mistreatment of Palestinian women in Israeli prisons, including being denied medical care and shackled during childbirth, and the rape and sexual assault of women soldiers in the US military. The third story in the category concerns an Alabama anti-immigration bill, HB56, that caused immigrants to flee Alabama in such numbers that farmers felt a dire need to "help farms fill the gap and find sufficient labor." So the Alabama Department of Agriculture and Industries approached the state's Department of Corrections about making a deal where prisoners would replace the fleeing farm workers.

But with revolutionary unrest around the world, and the rise of a mass movement that connects disparate issues together into a simple, powerful class analysis — the 99 percent versus the 1 percent paradigm popularized by Occupy Wall Street — this year's Project Censored offers an element of hope.

It's not easy to succeed at projects that resist corporate dominance, and when it does happen, the corporate media is sometimes reluctant to cover it. Number seven on the Top 25 list is the story of how the United Nations designated 2012 the International Year of the Cooperative, recognizing the rapid growth of co-op businesses, organizations that are part-owned by all members and whose revenue is shared equitably among members. One billion people worldwide now work in co-ops.

The Year of the Cooperative is not the only good-news story discussed by Project Censored this year. In Chapter 4, *Yes! Magazine's* Sarah Van Gelder lists "12 ways the Occupy movement and other major trends have offered a foundation for a transformative future." They include a renewed sense of "political self-respect" and fervor to organize in the United States, debunking of economic myths such as the "American dream," and the blossoming of economic alternatives such as community land trusts, time banking, and micro-energy installations. They also include results

UNCONTROLLED FISHING IS DEVASTATING THE WORLD'S FISH STOCKS.

GETTY IMAGES FILE PHOTO BY CHRISTOPHER FURLONG



achieved from pressure on government, like the delay of the Keystone Pipeline project, widespread efforts to override the US Supreme Court's *Citizens United* ruling, the removal of dams in Washington state after decades of campaigning by Native American and environmental activists, and the enactment of single-payer healthcare in Vermont.

As Nafeez Mosaddeq Ahmed writes in the book's foreword, "The majority of people now hold views about Western governments and the nature of power that would have made them social pariahs 10 or 20 years ago."

Citing polls from the corporate media, Mosaddeq writes: "The major-

most people are wary of conventional party politics and disillusioned with the mainstream parliamentary system."

"In other words," he writes, "there has been a massive popular shift in public opinion toward a progressive critique of the current political economic system."

And ultimately, it's the public — not the president and not the corporations—that will determine the future. There may be hope after all. Here's Project Censored's Top 10 list for 2013:

1. SIGNS OF AN EMERGING POLICE STATE

President George W. Bush is remembered largely for his role in curbing civil liberties in the name of his "war on terror." But it's President Obama who signed the 2012 NDAA, including its clause allowing for indefinite detention without trial for terrorism suspects. Obama promised that "my Administration will interpret them to avoid the constitutional conflict" — leaving us adrift if and when the next administration chooses to interpret them otherwise. Another law of concern is the National Defense Resources Preparedness Executive Order that Obama issued in March 2012. That order authorizes the President, "in the event of a potential threat to the security of the United States, to take actions necessary to ensure the availability of adequate resources and production capability, including services and critical technology, for national defense requirements." The president is to be advised on this course of action by "the National Security Council and Homeland Security Council, in conjunction with the National Economic

ONE BILLION PEOPLE WORLDWIDE NOW WORK IN CO-OPS.

ity are now skeptical of the Iraq War; the majority want an end to US military involvement in Afghanistan; the majority resent the banks and financial sector, and blame them for the financial crisis; most people are now aware of environmental issues, more than ever before, and despite denialist confusion promulgated by fossil fuel industries, the majority in the United States and Britain are deeply concerned about global warming;

CONTINUES ON PAGE 14 >>

Image: Tiit Helimets, photograph by Alexander Reneff-Olson.

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NEWS

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among infants. Later, Mangono and Sherman updated the number to 22,000.

4. FBI AGENTS RESPONSIBLE FOR TERRORIST PLOTS

We know that FBI agents go into communities such as mosques, both undercover and in the guise of building relationships, quietly gathering information about individuals. That's part of an approach to finding what the FBI now considers the most likely kind of terrorists, "lone wolves." Its strategy: "seeking to identify those disgruntled few who might participate in a plot given the means and the opportunity. And then, in case after case, the government provides the plot, the means, and the opportunity," writes *Mother Jones* journalist Trevor Aaronson. The publication, along with the Investigative Reporting Program at the University of California-Berkeley, examined the results of this strategy, 508 cases classified as terrorism-related that have come before the US Department of Justice since the 9/11 terrorist attacks of 2001. In 243 of these cases, an informant was involved; in 49 cases, an informant actually led the plot. And "with three exceptions, all of the high-profile domestic terror plots of the last decade were actually FBI stings."

5. FEDERAL RESERVE LOANED TRILLIONS TO MAJOR BANKS

The Federal Reserve, the US's quasi-private central bank, was audited for the first time in its history this year. The audit report states, "From late 2007 through mid-2010, Reserve Banks provided more than a trillion dollars... in emergency loans to the financial sector to address strains in credit markets and to avert failures of individual institutions believed to be a threat to the stability of the financial system." These loans had significantly less interest and fewer conditions than the high-profile TARP bailouts, and were rife with conflicts of interest. Some examples: the CEO of JP Morgan Chase served as a board member of the New York Federal Reserve at the same time that his bank received more than \$390 billion in financial assistance from the Fed. William Dudley, who is now the New York Federal Reserve president, was granted a conflict of interest waiver to let him keep investments in AIG and General Electric at the same time the companies were given bail-out funds. The audit was restricted

KENYA'S UPENDO WOMEN'S COOPERATIVE MEETS WEEKLY TO MAKE CRAFTS AND DISCUSS BUSINESS IDEAS. PHOTO COURTESY THE KILGORIS PROJECT



to Federal Reserve lending during the financial crisis. On July 25, 2012, a bill to audit the Fed again, with fewer limitations, authored by Rep. Ron Paul, passed the House of Representatives. HR459 is expected to die in the Senate, but the movement behind Paul and his calls to hold the Fed accountable, or abolish it altogether, seem to be growing.

6. SMALL NETWORK OF CORPORATIONS RUN THE GLOBAL ECONOMY

Reporting on a study by researchers from the Swiss Federal Institute in Zurich didn't make the rounds nearly enough, according to *Censored 2013*. They found that, of 43,060 transnational companies, 147 control 40 percent of total global wealth. The researchers also built a model visually demonstrating how

their actual owners. And a largely unregulated super entity like this is vulnerable to global collapse.

7. THE INTERNATIONAL YEAR OF THE COOPERATIVE

Can something really be censored when it's straight from the United Nations? According to Project Censored evaluators, the corporate media underreported the UN declaring 2012 to be the International Year of the Cooperative, based on the coop business model's stunning growth. The UN found that, in 2012, one billion people worldwide are coop member-owners, or one in five adults over the age of 15. The largest is Spain's Mondragon Corporation, with more than 80,000 member-owners. The UN predicts that by 2025, worker-owned coops will be the world's fastest growing business model. Worker-owned cooperatives provide for equitable distribution of wealth, genuine connection to the workplace, and, just maybe, a brighter future for our planet.

8. NATO WAR CRIMES IN LIBYA

In January 2012, the BBC "revealed" how British Special Forces agents joined and "blended in" with rebels in Libya to help topple dictator Muammar Gaddafi, a story that alternative media sources had reported a year earlier. NATO admits to bombing a pipe factory in the Libyan city of Brega that was key to the water supply system that brought tap water to 70 percent of Libyans, saying that Gaddafi was storing weapons in the factory. In *Censored 2013*, writer James F. Tracy makes the point that historical relations between the US and Libya were left out of mainstream news coverage of the NATO campaign; "background knowledge and historical context confirming Al-Qaeda and Western involvement

MANY OF THE HIGH-PROFILE DOMESTIC TERROR PLOTS WERE ACTUALLY FBI STINGS.

the connections between companies — what it calls the "super entity" — works. Some have criticized the study, saying control of assets doesn't equate to ownership. True, but as we clearly saw in the 2008 financial collapse, corporations are capable of mismanaging assets in their control to the detriment of

CONTINUES ON PAGE 16 >>



**NAYLAND BLAKE:
FREE!LOVE!TOOL!BOX!**

**THE PARADE:
NATHALIE DJURBERG
WITH MUSIC
BY HANS BERG**



The Parade (detail), 2011, Courtesy the artists; Zach Feuer Gallery, New York; and Giò Marconi, Milan. Photo: Cameron Wittig.
The Parade: Nathalie Djurberg with Music by Hans Berg is organized by the Walker Art Center, Minneapolis.



New Beard, 2011, Courtesy the artist; Matthew Marks Gallery, New York; and Gallery Paule Anglim, San Francisco

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NEWS

MILITARY NIGHT-VISION GLASSES ARE MADE BY PRISONERS. GETTY IMAGES FILE PHOTO BY JOHN MOORE



CONT>>

in the destabilization of the Gaddafi regime are also essential for making sense of corporate news narratives depicting the Libyan operation as a popular 'uprising.'

9. PRISON SLAVERY IN THE US

On its website, the UNICOR manufacturing corporation proudly proclaims that its products are "made in America." That's true, but they're made in places in the US where labor laws don't apply, with workers often paid just 23 cents an hour to be exposed to toxic materials with no legal recourse. These places are US prisons. Slavery conditions in prisons aren't exactly news. It's literally written into the Constitution; the 13th Amendment, which abolished slavery, outlaws "slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted." But the articles highlighted by Project Censored this year reveal the current state of prison slavery industries, and its ties to war. The majority of products manufactured by inmates are contracted to the Department of Defense. Inmates make complex parts for missile systems, battleship anti-aircraft guns, and landmine sweepers, as well as night-vision goggles, body armor, and camouflage uniforms. Of course, this is happening in the context of record high imprisonment in the US, where grossly disproportionate numbers of African Americans and Latinos are imprisoned, and can't vote even after they're freed. As psychologist Elliot D. Cohen puts it in this year's book: "This system of slavery, like that which existed in this country before the Civil War, is also racist, as more than 60 percent of US prisoners are people of color."

10. HR 347 CRIMINALIZES PROTEST

HR 347, sometimes called the "criminalizing protest" or "anti-Occupy" bill, made some headlines. But concerned lawyers and other citizens worry that it could have disastrous effects for the First Amendment right to protest. Officially called the Federal Restricted Grounds Improvement Act, the law makes it a felony to "knowingly" enter a zone restricted under the law, or engage in "disorderly or disruptive" conduct in or near the zones. The restricted zones include anywhere the Secret Service may be — places such as the White House, areas hosting events deemed "National Special Security Events," or anywhere visited by the president, vice president, and their immediate families; former presidents, vice presidents, and certain family members; certain foreign dignitaries; major presidential and vice presidential candidates (within 120 days of an election); and other individuals as designated by a presidential executive order. These people could be anywhere, and NSSEs have notoriously included the Democratic and Republican National Conventions, super bowls, and the Academy Awards. So far, it seems the only time HR 347 has kicked in is with George Clooney's high-profile arrest outside the Sudanese embassy. Clooney ultimately was not detained without trial — information that would be almost impossible to censor — but what about the rest of us who exist outside of the mainstream media's spotlight? **SFBG**

A book release party will be held at Moe's Books, 2476 Telegraph, in Berkeley, on Nov. 3. You can listen to Huff's radio show Friday morning at 8pm on KPFA.

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OAKLAND CITY COUNCIL: AT-LARGE

REBECCA KAPLAN

In some ways, this is a replay of the 2010 mayor's race, where Rebecca Kaplan and Jean Quan, running as allies in a ranked-choice voting system, took on and beat Don Perata, the longtime powerbroker who left town soon after his defeat. This time around, it's Kaplan, the popular incumbent, facing Ignacio De La Fuente, a Perata ally, for the one at-large council seat.

De La Fuente, who currently represents District 3, would have easily won re-election if he stuck to home. But for reasons he's never clearly articulated, he decided to go after Kaplan. The general consensus among observers: De La Fuente wants to be mayor (he's tried twice and failed), thinks Quan is vulnerable, and figures winning the at-large seat would give him a citywide base.

It's a clear choice: Kaplan is one of the best elected officials in the Bay Area, a bright, progressive, practical, and hardworking council member who is full of creative ideas. De La Fuente is an old Perata Machine hack who wanted to kick out Occupy Oakland the first day, wants curfews for youth, and can't even get his story straight on cutting the size of the Oakland Police Department.

De La Fuente is all about law and order, and he blasts Kaplan for — literally — “coddling criminals.” But actually, as the East Bay Express has reported in detail, De La Fuente, in a fit of anger at the police union, led the movement to lay off 80 cops. And the crime rate in Oakland spiked shortly afterward. Kaplan opposed that motion, and tried later to rehire many of those cops — but De La Fuente objected.

Public safety is one of the top local issues, and Kaplan not only

supports community policing (and more cops) but is working on root causes, including the lack of services for people released into Oakland from state prison and county jail. She's also a strong transit advocate who's working on new bike lanes and a free shuttle on Broadway. She helped write the county transportation measure, B1. She richly deserves another term — and De La Fuente deserves retirement.

BERKELEY MAYOR

KRISS WORTHINGTON

It would be nice to have a Berkeley person as mayor of Berkeley again.

The city's still among the most progressive outposts in the country — and Mayor Tom Bates, for all his history as one of the leading progressive voices in the state Legislature and a key part of the city's left-liberal political operation, has taken the city in a decidedly centrist direction. Bates these days is all about development. He's a big supporter of the sit-lie law (hard to imagine the old Tom Bates ever supporting an anti-homeless measure). He didn't even seek the mayoral endorsement of Berkeley Citizens Action, which he helped build, and instead hypes the Berkeley Democratic Club, which he used to fight. After ten years, we're ready for a new Berkeley mayor.

Worthington is the voice of the left on the City Council. He's an aggressive legislator who is never short of ideas. He's talking about the basics (holding separate council meetings on major issues so people who want to speak don't have to wait until midnight), to the visionary (a 21-point plan for revitalizing Telegraph Avenue). He's against sit-lie and wants developers to offer credible community benefits agreements before they build. We're with Worthington.

ALAMEDA COUNTY BALLOT MEASURES

MEASURE A1: ZOO TAX

YES

The Oakland Zoo does wonders with

rescue animals; instead of bringing in creatures from the wild or from other zoos, the folks in Oakland often find ways to take in animals that have been abused or mistreated elsewhere. Measure A1 would impose a tiny (\$12 a year) parcel tax to support the public zoo. Critics say the money could go for zoo expansion, but the expansion's happening anyway. Vote yes.

MEASURE B1: TRANSPORTATION PROGRAMS

YES

Quite possibly the most important thing on the East Bay ballot, Measure B1 creates the funding for a long-term transportation plan. Almost half of the money would go for public transit and only 30 percent for streets and roads. There's more bicycle money than in any previous transportation plan. Every city in Alameda County supports it. Vote yes.

BERKELEY BALLOT MEASURES

PROPOSITION M: STREET IMPROVEMENTS BOND

YES

Not our first choice for a street improvement bond, it's a bit of a hodgepodge that squeaked through a divided council. But the city's deferred street maintenance is a major problem and this \$30 million bond would be a modest step forward.

MEASURE N: POOLS BOND

YES

Berkeley has lost half its public pools in the past two years; the facilities are unusable, and it's going to take about \$20 million to refurbish and rebuild them. This bond measure would allow the city to reopen the Willard Pool and build a new Warm Water Pool — critical for seniors and people rehabbing from injuries. Vote Yes.

MEASURE O: POOL TAX

YES

Berkeley often does things right, and this is a perfect example: Instead of building new facilities that it can't afford to operate (hello, SF Recreation and Parks Department), Berkeley is asking for two things from the voters: Bond money to rebuild the municipal pools, and a special tax to provide \$600,000 a year for operations. We support both.

MEASURE P: REAUTHORIZING SPECIAL TAXES

YES

Measure P doesn't raise anyone's taxes. It's just a housekeeping measure, mandated by state law, allowing the city to keep spending taxes that were approved years ago for parks, libraries, medical services, services for the disabled, and fire services. Vote yes.

MEASURE Q: UTILITY TAX

YES

Berkeley's been collecting utility taxes on cell phones for some time now, but the law that allows it is based on federal language that has changed. So the city needs to make this modest change to continue collecting its existing tax.

MEASURE R: DISTRICT LINES

YES

The council districts in Berkeley were set when the city adopted district elections in 1986, with a charter amendment saying all future redistricting should conform as closely as possible to the 1986 lines. Nice idea, but the population has changed and it makes sense for the council to have more flexibility with redistricting.

MEASURE S: SIT-LIE LAW

NO, NO, NO

It's hard to believe that progressive Berkeley, which has spent hundreds of thousands of dollars defending similar laws in court, wants to criminalize sitting on the sidewalk.

It hasn't worked in San Francisco, it won't work in Berkeley. Vote no.

MEASURE T: AMENDMENTS TO THE WEST BERKELEY PLAN

NO

Council Members Kriss Worthington, Jesse Arreguin, and Max Anderson all oppose this plan, which would open up West Berkeley to more office development — with no guarantee of community benefits. Everyone agrees the area needs updated zoning, but this is too loose.

MEASURE U: SUNSHINE COMMISSION

YES

Berkeley has needed a strong sunshine law for years; this one isn't the greatest, but it's not the worst, either. It would mandate better agendas (and allow citizens to petition for items to be put on the agenda) for city boards and commissions, would create a new sunshine commission with the ability to sue the city to enforce the law, and would require elected and appointed officials to make public their appointments calendars.

MEASURE V: CERTIFIED FINANCIAL REPORTS

NO

This sounds like a great idea — mandate that the city present certified financial audits of its obligations before issuing any more debt. In practice, it's a way to make it harder for Berkeley to raise taxes or issue bonds. Vote no.

OAKLAND BALLOT MEASURES

MEASURE J: SCHOOL BONDS

YES

Measure J would authorize \$475 million in bonds for upgrading school facilities. This one's a no-brainer; vote yes. **SFBG**

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MEDICAL MARIJUANA IS OVER ... AND SO IS THIS COLUMN

BY CAITLIN DONOHUE

caitlin@sfbg.com

HERBWISE Hey potheads, welcome to what figures to be the last Herbwise column for the time being.

Over the course of a very eventful year in marijuana, we spoke with Roseanne Barr, Black Panthers, oncologists, tax attorneys, Coral Reefer, Snoop Dogg, Fiona Apple, Pat Robertson, the president of Uruguay, and an actress from the *Blair Witch Project* all made our news call. That list alone should serve as proof that cannabis has irrevocably entered the mainstream.

We went around the world to see how pot was faring in other corners. Seattle's medical marijuana champion-DIY pop star Lisa Dank reported back from South By Southwest. I chatted with the author of medical marijuana legislation in Washington, DC, dropped in on a Berlin head shop employee, and took a walk with a small town politician up in the Marin County hills of Fairfax.

Honestly, I didn't want to write about politics at all when we started the column. Boring! Fake! Politricks! Etcetera. But then last September, the IRS intensified its hounding of several major Bay Area dispensaries. Then, at an October 7 press conference in Sacramento, US Attorneys let us know they were going to start being a bummer.

A year later, we're short a whole bunch of places to get marijuana, including no less than two of the clubs I personally depended on. Hiss. Against my best intentions, current events necessitated that Herbwise focus on law and order, from time to time.

But there's been good moments (the week I wrote Herbwise high as hell in my cubicle on Amoré, the cannabis aphrodisiac shot), just like the especially-bad moments (the week I bore the tidings that major credit card companies would no longer process sale of marijuana *and* that beloved local dispensary Vapor Room was closing due to threatening letters from federal agencies. That week I wrote about Lady Gaga.) I'm privileged to have been able to weigh in on a year that will surely change the

future of cannabis, for better or worse.

Some words on words: I got told 800 times to not call it "pot" or "weed." One person wrote to say "flower" was better terminology. Please don't mix us up with the recreational users, some card carrying marijuana users told me. You're hurting our quest to be taken seriously.

But I need my synonyms. Nah, more importantly, I think this not-mixing is the problem.

Focusing the movement for increased access to cannabis on the medical marijuana industry isn't working. Drop the pretense, I say. The longer we stigmatize recreational users,

the longer people (and by people I mean young men of color, because that's who our racist prison system is filled with) are going to be sent to jail for a stupid reason. And less people will feel connected enough to the movement to create the kind of buzz that will eventually change public opinion. And prisonmakers and anti-drug warriors will continue to get the money that *should* be going to our schools and social services.

Obviously, I'm not saying that cannabis doesn't have medical usages. Studies have recently emerged that suggest it stops the spread of cancer in the body, and any patient that has AIDS or another wasting, awful, strength-sapping disease can tell you that cannabis can be a literal life saver when it comes to stimulating appetite and general pain management.

But the ways in which people use cannabis are multitudinous, and the only reason it's regulated differently than tobacco, wine, liquor, McDonald's, and the thousand other things you can abuse out of moderation is because of government and corporate control. You smoke to relax after a hard day, you smoke to bond with friends, you smoke to have fun.

Herbwise bids you adieu. We'll still be covering cannabis in the Guardian, of course, and like a phoenix, I'll be rising from this spent bowl with Street Seen, a new column focusing on all the rad things happening in street art, and fashion, and other founts of alternative Bay Area culture.

Thanks for being there. Stay high. **SFBG**





BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Not since State Bird Provisions and AQ opened towards the end of 2011 have I been as excited about an opening. Evan and Sarah Rich's new Rich Table is, kinks and all, even in the first month, well-rounded and satisfying. With efficient, informed service, reasonably priced wine list, few but well-crafted cocktails, a comfortable dining room with rustic-urban decor, and most importantly, a number of exquisite dishes, Rich Table is primed for greatness.

The Riches, a husband-and-wife chef duo, both worked at Bouley in New York and Coi here in San Francisco. Evan was also at Quince, Sarah at Michael Mina — and the couple hosted memorable pop-up dinners at Radius last fall. This fine dining pedigree infuses their mid-range menu. At other restaurants, dishes don't often surprise beyond a menu reading. But here numerous dishes are more fascinating than their descriptions suggest. At AQ, dishes are works of art unfolding in layers of unexpected flavor. At Rich Table, there's an approachable comfort elevated with refined nuances.

On the light bites side, everyone (and I mean everyone) has been buzzing about paper-thin potato chips (\$7) with sardines interwoven through the center, dipped in horseradish cream. I'm a big sardine fan: these are not overrated, worth ordering every time. I brushed past Castelvetro olives (\$5) as common — thankfully a dining companion ordered them on one visit. Brightened by celery leaves and preserved lemon, the olives pop.

On an early visit, popcorn soup (\$10) tasted like buttery, pureed popcorn in a bowl. Yuzu kosho (a fermented paste of chili peppers and yuzu rind) perks up the creamy bowl. Outstanding squid dishes (\$14) morph with seasonal ingredients. The first incarnation wowed, the plump squid lively with watermelon yet

RICH AT HEART

simultaneously savory in black olive vinaigrette, dotted with crispy onions. This sweet-tangy, fresh-grilled dish was such a joy, I couldn't help but be a little let down by its successor: squid with figs, crisp onions and lardon draped across the top. The breezy luminosity brought by the melon felt a bit weighted down with figs, though still a winning dish. Crushed peas (\$14) with California yellowtail and saltine crackers to scoop up is vivaciously fresh, but comes in a slight (i.e. miniscule) serving.

The menu is not easily categorized nor a copycat of anyone, but is packed with pleasures peeking out in unforeseen places. Case in point? The pasta. I could come here for pasta alone (one dinner I ordered all four pasta dishes on the ever-changing menu). None shines more than a divine duck lasagna (\$19). A smile crosses my face just thinking of delicate, melting sheets of pasta, layered with braised duck, light béchamel, and tart Santa Rosa plums. It's a glorious pasta dish with no equal in this town... or in any other. Other pasta dishes may not reach these heights but each is worthwhile, even excellent, whether rigatoni bolognese (\$18) elevated by bone marrow and crispy kale or beets, or spaghetti (\$18) tossed with Jimmy Nardello peppers and clams.

On the entree front, lichen-poached rabbit (\$25) is heartwarming as it is gourmet, mingling with cipollini onions, radicchio leaves and broccoli raabe. Pork belly panzanella (\$24) is the classic Italian bread salad of tomato, basil, cucumber and toasted bread cubes tossed with fatty pork belly, though I took to a hearty tomato-braised oxtail on

toast (\$25) even more. While accompanying grilled octopus and collar greens seemed disparate, the meaty toast alone makes it worthwhile, as satisfying as Southern BBQ.

Sarah Rich's desserts (all \$8) maintain the comfort-meets-craft spirit of the restaurant from a bright melange of chilled melon to caramelized olive oil cake in strawberries, a heightened strawberry shortcake. Panna cotta lovers shouldn't miss Sarah's silky rendition with changing seasonal accents.

Wines are priced by glass, carafe or bottle, conveniently grouped in three white and three red price categories, with strong options like 2010 Christian Moreau Chardonnay from Burgundy, or a 2011 COS Frappato from Sicily. The cocktail list (\$10 each) is short — no more than four or five at a time — and I've sampled six different ones. While some fare better than others (the Barn Wood, with Buffalo Trace bourbon and bitters, was a bit too musky-sweet from stone fruits), most offer understated elegance, actually different than other cocktail menus in simple purity.

The star is the lush, green Big Night, which looks like a healthy, green veggie drink, but is subtly smoky Del Maguey Vida mezcal mixed with nasturtium and ginger, topped with an edible flower. It's clean, strong, memorable. As is Land's End, the Riches' answer to a martini, using the incomparable St. George Terroir Gin, dry vermouth and foraged Monterey cypress. On the light, soft side, Let's Go is a refreshing sipper of Encanto pisco, coconut water and lime.

Sarah, Evan and the engaged staff serve a warm vibe at their table in Hayes Valley — and an ever unexpected menu that focuses simultaneously on flavorful comfort and elegant simplicity.

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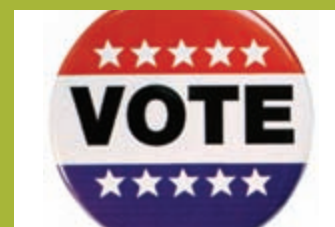
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FOOD + DRINK: CHEAP EATS

SERENDIPITY, WITH SABA

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS The number of severed duck heads in my compost bucket currently stands at eight, but I am open to more. Did anyone else accidentally go to Louisiana and shoot some ducks, bring them back, put them in the fridge, and then not have time to deal with them?

If so, I'm here for you. If you want, I'll even share the resultant gumbo. Just ask the de la Cooters.

A lot of people don't like to eat ducks. Especially wild 'uns, which, in comparison to their domesticational counterparts, tend toward tough and gamey. That's why you have to gumbo them.

Gumbo, by virtue of being gumbo, is good. Even health-food gumbo, like mine. I used okra and file instead of a roux, Hedgehog being essentially gluten free. I even used chicken-instead-of-pork andouille. From Trader Joe's! And it was super spicy and delicious, so kudos to them.

Meanwhile, as much as I hate to dis the little guy: boo-hiss to RoliRoti for selling me an inedible half of a chicken yesterday at the Mission Market. What the? Everyone raves about this place, but I've had better chickens for half the price at the Safeway Deli. This poor li'l big bird was so dry, even the dark meat, we had to take it home and shred it into our now-giant gumbo.

CHEAP SPORTS

by Hedgehog

Months ago we bought \$2 tickets for the A's final regular season game, guessing it would be an important one. It turned out to be the importantest: not only was it a three-game sweep of the Rangers and a dramatic come-from-behinder, it also left the A's in sole possession of first place in the AL West for the first and only time all season. Fortunately, it was the only day that first-place matters.

My orthopedist had declared my wrist re-unbroken mere days before that game, which was excellent timing on her part because I can't even count how many high fives I gave to strangers on our way out of the Coliseum. And this may surprise you but some of the fans had impaired aim, so that the high fives were more like flunges and parries, but with wrists instead of foils. So a big Cheap Sports shout-out to my

left radius, for getting its shit together in time for the big game.

Which doesn't remind me:

We made a five-minute movie last weekend. It was a lot of fun! So much so that another one or more will be in the can by the time you read this. We have a club! For making movies! A movie-making club! We are flush with writers and directors but if anyone wants to act, direct the photography, light, picture edit, or fund our endeavors, hit up the Farmer's email addy above.

To see why we need you, "Finding Dee Dee" is now showing on a YouTube or Vimeo near you.

CHEAP EATS continued

Yeah, well, if Academy Awards were given for catering, I reckon I'd be working on my acceptance speech now. Instead of this.

But I do have a new favorite restaurant. It's Tokyo Teriyaki, in Daly City, and we wound up there by accident with my Secret Agent Lady, who picked us up from the airport after last week's column.

At rush hour! So 101 was bad, so we took 280, which was bad, but we were hungry anyway so we aimed ourselves toward Tani's Kitchen. Which had a line with a 40-minute wait, it's so cute in there. So we aimed ourselves toward Tokyo Teriyaki.

Which doesn't sound as good as Tani's Kitchen, and was only luke-warmly recommended by one of our fellow line-standers, but two-thirds of us were starving on East Coast time, so away we whisked.

Wow. If they're waiting 40 minutes to eat at Tani's, and the half-empty joint around the corner is this good ... Wow. Daly City is my new favorite city.

Oshitashi made with napa cabbage instead of spinach: fantastic.

Seafood sunomono, which is a cucumber salad with raw shrimp, crab, and octopus: fantastic.

Tokyo Teriyaki is not expensive, precious, or popular; just friendly, great Japanese food, including sushi.

Best. Saba. Ever. I had to order it again, it was so dang good. **SFBG**

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DINOSAUR JR.

We don't need to tell you that Dinosaur Jr was one of the most influential alternative rock bands of the 1990s or that these dudes can really shred. We'll just let their 28-year career attest to that. What we will tell you is that their new album is not to be overlooked or underestimated. These Dinosaurs have aged

well. *I Bet on Sky*, their 10th full-length, is a loudmouthed snarl of a record. It features all the best quirks of Dinosaur Jr's extensive catalogue: frightening amounts of fuzz, weirdly engaging hooks, and deep dark lyrics in J Mascis' disengaged nasal howls. Don't forget to bring earplugs. (Haley Zaremba)
8pm, \$32.50
Fillmore
1805 Geary, SF
(415) 346-3000
www.thefillmore.com

FRIDAY 10/12

LENORA LEE DANCE

The history of Chinese Americans in the Bay Area is not exactly a closed book. Over the years many artists — including dancers — have opened a few of its pages, but I can't think of any choreographer who has taken an approach as simultaneously intimate and large scale as Lenora Lee. In her work, the personal and the political intertwine inextricably. As part of her fifth anniversary celebration she, and some very fine visual, musical and text collaborators, are presenting a triptych that is still in the making. "Passages: For Lee Ping To" is the most personal — based on Lee's grandmother's story; "Reflections" looks at conflicting ideas of male-



ness; and "The Escape", a work on immigrant women. (Rita Felciano)
Fri/12-Sat/13, 8pm, \$15-\$25
Sun/14, 3:30pm
Dance Mission Theater
3316, 24th St., SF
www.dancemission.com

FRIDAY 10/12

THE RAVEONETTES

The collaboration of Sune Rose Wagner and Sharin Foo feels like 1950s and '60s rock'n'roll overlaid with electric noise and coupled with darker, more introspective lyrics. Their sound recalls grunge and captures a shoegazy moodiness that's both mysterious and lyrical. The Danish duo has been making



music together as the Raveonettes since 2001, has developed a cult following along the way, and has been credited with spawning somewhat of an American indie rock renaissance. Wagner relates *Observer*, the group's recently released sixth album, to "a heavenly dream that you slowly realize is actually taking place in hell." (Mia Sullivan)
With Melody's Echo Chamber
9pm, \$25
Bimbo's
1025 Columbus, SF?
(415) 474-0365
www.bimbos365club.com

FRIDAY 10/12

MORBID ANGEL

Time was that Morbid Angel could do no wrong. Tampa was bursting with bands in the later Reagan years, but few combined brutality with complexity as well as guitarist Trey Azagthoth, drummer Pete Sandoval, and bassist-vocalist David Vincent. With the release of 2011's *Illud Divinum Insanus*, however, that time officially ended. Industrial and electronic textures alienated fans, leaving them uncertain about the band's new direction. Thankfully, having missed the *Illud...* sessions while recovering from back surgery, Sandoval is now back in the fold, which bodes well for a return to death metal roots on the band's current tour. (Ben Richardson)
With Dark Funeral, Grave
9pm, \$31
Slim's
333 11th St., SF
(415)-255-0333
www.slimspresents.com

SATURDAY 10/13

LIFE IS LIVING FESTIVAL

Even in the season of street fair, Marc Bamuthi Joseph's Life is Living Festival stands out. The overarching theme for the fests — they take place in 'hoods across the country, from Houston's Emancipation Park to Chicago's South Side to the Bronx — is bringing green to the black community, uniting the sustainability movement with a hip-hop sensibility. The fest overflows with hip-happenings: Oakland's first youth poet laureate Stephanie Yun will take the stage, there'll be a street art contest, a show by a local team of dunk artists, vegan Filipino food, free breakfast (a park tradition started by the Black Panthers), youth science exhibition, dancing, hip-hop cipher — oh, and Talib Kweli will DJ. The fest prides itself on being an uber-positive, multi-generational show of strength. You won't go home frowning. (Caitlin Donohue)

SATURDAY 10/13

ALTERNATIVE PRESS EXPO

Besides, of course, the sweetly self-conscious parade of Optimus Prime, Misty from Pokemon, and Clockwork Android costumes, my favorite part of the dearly-departed Wonder Con was the sociology nerd comics panels. "Women in Comics," "Social Justice in Comics," the list goes on. Graphic novels present the perfect, neurosis-friendly media in which to delve into alternative culture, which is why the Alternative Press Expo will make you forget all those Hollywood blockbuster star panels. Go this year to delve into the best scribblers of alt culture, like the Hernandez brothers of Love and Rockets Latino punk fame, a queer cartoonist panel moderated by Glamazonia's Justin Hall, and the chance to connect with a gajillion like-minded indie comic freaks. (Donohue)
11am-7pm; also Sun/14, 11am-6pm; \$10 one day, \$15 two day pass
Concourse Exhibition Center
635 Eighth St., SF
www.comic-con.org/ape



SATURDAY 10/13

YERBA BUENA NIGHT

Art allies in the Yerba Buena district are rallying together for another installment of Yerba Buena Night. The neighborhood will be full of people getting their musing-spectator on during the gallery walk, rocking out at the three main performance stages, and chatting with class at the champagne reception hosted by Visual Aid. Be sure to stop by 111 Minna to see surreal graffiti and pen artist Lennie Mace, who operates in both America and Japan, as well as some of Mike Shine's paintings and props from Outside Lands (minus the live carnies, unfortunately). Or visit Wendi Norris Gallery for the beautifully bright but often gruesome, narrative paintings by artist Howie Tsui; think pop-surrealist, Mark Ryden, with a Chinese influence. (Champlin)
3pm, free
Yerba Buena District
701 Mission
(415) 541-0312
www.yerbabuena.org

CONTINUES ON PAGE 24 >>

YERBA BUENA NIGHT SATURDAY/13



CONT>>

MONDAY 10/15

THE SHEEPDOGS

If you're itching for some classic rock nostalgia but aren't in the mood for the full-on experience (i.e. Dark Star



Orchestra), check out The Sheepdogs. This Canadian quartet looks like they were pulled straight out of the '70s and has been sonically influenced by rock icons like The Grateful Dead, Credence Clearwater Revival, and Steely Dan. These guys released a self-titled, debut album with Atlantic Records last month. (They released their first three albums independently.) The Sheepdogs thrive on three-part harmonies, produce extremely catchy tracks, and have been rumored to put on fun, blissful shows. (Sullivan)

With Black Box Revelation
7:30pm, \$15
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

TUESDAY 10/16

NIK BÄRTSCH'S RONIN

Not quite nu-jazz, math-rock, or classical minimalism, Nik Bärtsch's Ronin attacks Reichian time signatures with the borderline robotic technical skill of a group of Juilliard grads, the undeniable groove of an airtight funk band, and the Steely Dan-worthy production values inherent to ECM, the venerable European jazz label to which they're signed. Bärtsch's piano playing is remarkably dynamic, flowing between resonant, open tones and muffled, percussive hammering, while generously layered drums, agile bass-plucking, and exotic woodwinds (contrabass clarinet, anyone?) create a dark, steely backdrop.



Considering the Swiss ensemble's masterful ability to anchor soulful acoustic instrumentation with a relentlessly electronic pulse, Nik

Bärtsch's Ronin is as compelling, and unmissable, as any live ensemble currently working. (Taylor Kaplan)

8pm, \$20
Yoshi's Oakland
510 Embarcadero West, Oakl.
(510) 238-9200
yoshis.com/oakland

TUESDAY 10/16

DAVID BYRNE AND ST. VINCENT

Old and young, man and woman, beauty and beast (albeit a hip beast with now slick, silver hair), David Byrne and St. Vincent make quite the unlikely pair. Despite, or maybe in light of these differences, their respective talents fit together like puzzle pieces in their joyously poppy and horn-laden collaboration, *Love This Giant*. The album, released in September, rings in like a call to action and touches on issues of wealth, prescribed and individual culture, love, and forgiveness. Aside from the fact that everyone loves a rock show backed with an eight-piece brass band, this is set to be a memorable night. (Champlin)

8pm, \$63.50-\$129
Orpheum Theater
1192 Market, SF
(888) 746-1799
www.shnsf.com



score to the classic 1932 horror film *Vampyr*. The third installment in Severin's ongoing film accompaniment series "Music For Silents," the darkly moody synthesizer score perfectly matches the surreal scenes on the silver screen, working in conjunction with the somewhat unorthodox style of filmmaker Carl Theodor Dreyer, who continued to use elements of the silent era, including dialogue title cards, even though the film was made at the advent of the talkies. (Sean McCourt)

7 and 9:30pm, \$15
Roxie Theater
3117 16th St., SF
www.roxie.com SFBG

TUESDAY 10/16

VAMPIR WITH LIVE SCORE BY STEVEN SEVERIN

Get your Halloween on a little early this year with Steven Severin, founding member and bassist of Siouxsie and the Banshees, who comes to haunt the city tonight with two special live performances of his new

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

MORBID ANGEL FRIDAY/12



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Mon, Oct 15

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KAT EDMONSON

Thu, Oct 18 - In Association with

the S.F. Filipino American Festival

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NEIL COWLEY TRIO

Tue, Oct 16

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Wed-Thu, Oct 17-18

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ARTS + CULTURE: RENAISSANCE

PARSLEY, SAGE, ROSEMARY, & TIMEWARP

New book lays bare the Renaissance Faire

BY MARKE B.

marke@sfbg.com

CULTURE For any of you (guilty!) who have a kneejerk gag-reflex reaction upon hearing the words "Renaissance Faire," but can't quite pinpoint the source of your disdain, author Rachel Lee Rubin breaks it down for you three ways: fear of men in tights, fear of voluptuous women squeezed into revealing outfits, and fear of being engulfed by nerd culture. That third category of Renaiphobia includes my own personal terror, being approached by a merry fool and loudly addressed in "castle talk," that peculiar grammatical melange which embodyeth the thithermost in Faire-y frippery. (I would also add another fear: that of hepatitis A, which my husband's high school friend contracted from a woefully undercooked giant turkey leg.)

"Part of Renaissance Faire culture is inextricably intertwined with this adjacent culture of Renaissance Faire haters," Rubin told me over the phone from her office in Cambridge, Mass. "I spent so much time among the trolls on Internet message boards, it really hurt my feelings!"

The fascinating, forthcoming *Well Met: Renaissance Faires and the American Counterculture* (NYU Press, release date November 19), a study of the phenomenon and its political and cultural echoes by Rubin, a professor of American Studies at the University of Massachusetts, Boston, just might temper any Renaissance indigestion. Its deep and compelling tale of the Faire's reach, much of it emanating from a specifically Californian aesthetic of soft-golden attitudes and ecstatic liberal expression, certainly had me revisiting some of my own preconceptions, even yearning to be part of the revelry. Somebody polish me a codpiece!

Next year will mark the 50th anniversary of the Faire. (This year's monthlong Northern California Renaissance Faire in Hollister winds down Sat/13-Sun/14). Amazingly, *Well Met* is the first comprehensive historical and anthropological study of the festival, although an official 50th jubilee commemorative album is set to be published next year (www.rpf50book.com).

The Faire's tale begins with a young Laurel Canyon teacher's quest to teach her charges at the local community center the history of theater, including the Italian Renaissance form of commedia dell'arte, the rowdy, harlequin-speckled, lute-sountracked populist traveling-theater tradition. But Phyllis Patterson's idea of putting on a community festival, dubbed the Renaissance Pleasure Faire, soon became a flashpoint for several cultural and political currents of the time, not least the blacklisting of Hollywood professionals by the House Un-American Activities Committee (with all that out-of-work talent, the first Ren Faire served as both showbiz bonanza and backlash to Communist witch hunts); a turning away from mass-produced goods and the harmful effects of



global commercialism (with an emphasis on handmade crafts and local community); and the incubation stage of the hippie, including the Faire's soft-focus, wild-and-free English pastoral style of clothing, soon

found donned by top pop minstrels, from the Byrds to the Isley Brothers.

"Even now, the spectre of the long-haired hippie looms in many older conservative minds. And he — it is always a he — belongs to the aesthetic of the Renaissance Faire, guitar in one hand, flower in the other," Rubin told me.

Also involved in the Faire's history was the reinvention of theater — the New Vaudeville, including such bigtimers as Firesign Theater, the Flying Karamazov Brothers, Pickle Family Circus, and Bill Irwin, the explosion of public community radio (LA's KPFK and our own KPFA owe much of their golden years to the Faire), and a revisionist historical movement in education. Rubin traces the New Left political movement's break with the Old Left to the Faire's liberating effect. But mostly the Faire operated as America's freak magnet, the most visible manifestation of the counterculture emerging from the conformist 1950s — and a safe space for outsiders of all types.

"Again and again, people told me how the Faire made them feel safe," Rubin said. "Vietnam veterans told me it was only at Faire that they felt welcome back in the country. There was a huge gay and lesbian presence from the beginning, and the bawdiness encouraged there attracted different sexual expressions. Class difference, too, could be left behind. The costuming echoed that of the masquerade, where a certain amount of anonymity — a shedding of the self at the gates, which is a very important ritual at the Faire — opened up new possibilities.

"The central paradox of the Faire is that it allows you to be more yourself while being someone else."

Another paradox is the overwhelming anachronism of the Faire — starting with those emblematic turkey legs and continuing through the revealing custom-made chain mail "wench wear" that's lately become all the rage among female Faire regulars ("playtrons" in castle talk). Somehow, reimagining the historical past makes the Faire more authentic.

"The inspiration to write this book actually came when I took an English friend to one of the fairs," Rubin said with a laugh. "He was horrified: 'what have you done to my country's history?' But the central notion of the festival is play — even a play on the meaning of 'renaissance' itself. It's almost like steampunk's relationship with the Victorian era. Except that steampunk starts with one historical period and imagines the future, whereas the Renaissance Faire imagines the past."

And of course the one constant of every historical endeavor is change. The Faire is now a national institution with a broader appeal than ever. After functioning as an artistic haven in the 1960s and a working class escape in the late '70s and '80s (the titillating "freakfest" alternative to Six Flags' "redneck Disneyland"), it's lately settled into the role of suburban theme party and gamer-nerd paradise. But that's changing as well.

"The video game role-players are still there, but the faire doesn't seem to resonate as much with the current tech crowd, which may be more attracted to material gain than fantasy escapism," Rubin said. "And many regular playtrons are dismayed at what they see as the Disneyfication of the Faire. Now we're seeing more 'handmade crafts' manufactured in China and attempts to corporatize on larger levels."

Yet the original spirit of transformation and togetherness persists. For *Well Met*, Rubin visited dozens of Faires across the country, not only documenting several intriguing regional differences but also talking to several dedicated playtrons about their personal experiences at the Faire. What emerges is a candid family portrait, full of self-aware whimsy, goofy charm, and awkward situations. (Rubin speaks with playtrons of color about the faire's often ethnically challenged demographics and writes about the widening of the Faire's aesthetics to include Islamic World elements, in acknowledgment of the actual Renaissance's roots.)

Also persistent: the wilder, bawdy side, especially on the last day of many Faires, when parents are warned and much of the self-censorship vanishes, like mead from a sterling goblet gripped by hairy Hobbit knuckles. Profane insults and hilariously vulgarish displays fill the fairgrounds. Will that be the case on Sun/14 at the NorCal Ren Faire? Squeeze yourself into corset and tights and come findeth out. **SFBG**

NORTHERN CALIFORNIA RENAISSANCE FAIRE

Sat/13- Sun/14, \$25-\$35 (Kids under 12 free), 10am-6pm
Casa de Fruita
10031 Pacheco Pass Hwy, Hollister
www.norcalrenfaire.com

DNA Lounge to Unveil New Live Show and Dance Party Facilities For Halloween 2012

This October marks the opening of DNA Lounge's best-kept secret and San Francisco's newest live music venue, 'Above DNA'. This new space fills a critical void for live entertainment in the city's South of Market area. Intended primarily as a live music space, Above DNA promises an exciting and intimate atmosphere to see local and national touring acts. The space will also create additional room for DNA's award winning flagship mash-up and regularly sold out party Bootie.

Saturday October 27th, Bootie's Halloween party will take over the Lounge and this new upstairs space will finally be open to the public. Partygoers will be able to celebrate in all four rooms of DNA Lounge's expanded facilities. Bootie DJs will supply a mind blowing Halloween this year, in the ultimate sweat dripping, heart beating dance party SOMA has ever seen. DNA and Above DNA guests will be jumping on four dance floors all night long.

DNA Lounge has established itself as The Place To Be for Halloween, and this year is no exception. Wednesday, October 31st is DNA's notorious Halloween party, which also takes full advantage of the newly expanded venue. The party will feature sexy and spooky performances from San Francisco's world famous indie circus troupe, The Vau de Vire Society, and music by a host of long time favorite DJs in all four rooms. Taking it to the next level, DNA Lounge will undoubtedly secure its title as the Best Halloween Party in the bay area yet again.

As part of DNA Lounge's expansion, patrons can freely travel between the club and DNA Pizza, the attached 24/7 restaurant, without having to leave their drinks behind. Hungry guests can even grab a beer or cocktail from the full bar while eating a slice or sandwich. Two large flat screen TV's will pipe the events on stage into the café, allowing patrons to stay tuned in while enjoying their meal. DNA Lounge is the premier dance club in San Francisco where all nightlife desires can be met under one roof: drink, eat, dance, dream.



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ARTS + CULTURE: TRASH

POP CULTURE NEWS,
NOTES, AND REVIEWS



YOU IN DANGER, GIRL! *RESIDENT EVIL 6* PHOTO COURTESY OF CAPCOM

OVERKILL

Resident Evil 6 (Capcom)
Xbox 360, PS3, PC

GAMER Capcom really wants you to like *Resident Evil 6*. The Japanese developer has been turning out entries since 1996 in the survival horror franchise that has spawned countless films, games, books, and theme park attractions, and with each success came an increase in fans. *Resident Evil 6* suggests Capcom has listened to each and every one of its fans, and instead of using fan feedback to make an informed decision about what type of game players want, they simply shrugged and stuffed four games into one.

Resident Evil 6 offers four separate story campaigns, each designed to appeal to a different kind of player. For fans of the original games, fan favorite Leon Kennedy gets top billing in a campaign with a tense atmosphere and sense of exploration. *Resident Evil 5*'s Chris Redfield heads a combat-heavy campaign focusing on action and gunplay. New character Jake Muller takes on a story that plays like a mixture of the first two, and the unlockable final campaign stars a bizarrely deracialized Ada Wong as she solves puzzles.

Booting up the Leon campaign reveals mechanics and pacing that are baffling. Levels are designed to be played with a partner, but there are moments when one player performs a task while the other stands around with nothing to do.

Quicktime events exist solely to make players jam on the sticks and buttons at inopportune times and lead mostly to cheap deaths. Melee combat is so overpowered it makes more sense to kick zombies to death rather than waste ammunition lining up a shot from a pistol. And the game is relentless with explosions and breakneck action sequences.

The schizophrenic design decisions start to fall into place when you begin Chris' war-shooter themed campaign. The focus on guns, overpowered melee moves, and arena levels are specifically designed to enhance an action experience but have been applied across the board to campaigns that don't support the play style. Understandably, it's impossible to change the fundamental design of each campaign without ballooning the developers' budget, but my response to that would be not to make four different campaigns.

Longtime fans of the series were never going to accept *Resident Evil 6*. It makes the controversially action-packed fifth entry look like *Citizen Kane* and it's a far cry from the slow, solitary experiences that made the franchise a hit. But even separating the game from its baggage, the game stumbles in simple mechanics, pacing, and level design. When a single failed release can sink a development company it may seem justifiable to want to focus-group your game, but in dividing their resources Capcom really just made four different bad games. **(Peter Galvin) SFBG**

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ARTS + CULTURE: MUSIC

BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY Kyle Statham, from the Oakland band Fuck, once gave Hemlock booker **Anthony Bedard** some laconic advice: "Music is easy, comedy is hard." What's interesting to me, is the comedian who brings a guitar to the stage, or the seasoned noise composer who tries his hand at stand-up; it has a boot-strapped vaudevillian, winking variety show appeal. And are you aware that cheeky, string-bean comedian Kerri Kenney-Silver, of *The State* and *Reno 911*, was once in a riot grrrl band called Cake Like? But I digress.

So, Bedard — also the drummer of Icky Boyfriends, Hank IV, and Little Queenie — has been booking the garage pop, swamp rock, surf-punk, and experimental avant-garde heavy lineups at the Hemlock (www.hemlocktavern.com) since 2002, and he established a monthly comedy night, **Club Chuckles**, there in 2003. It's still running. When I started listing shows for the Guardian's music calendar, the name Club Chuckles blew confused thought bubbles above my head. I thought perhaps there was a juggalo-esque rap-rock group that just happened to play the Hemlock monthly?

But no, it's an experimental comedy night. Bedard, who also runs comedy label Talent Moat, calls it a "deconstructed comedy club experience," that specializes in "weirder, bent comedy in an anything-goes rock club setting." Neil Hamburger, Brent Weinbach, Jasper Redd, Louis Katz, Moshe Kasher, and Reggie Watts have all popped in.

When I ask about there seeming to be an increase in underground comedic talent lately, Bedard says, "The comedy scene, not unlike the music scene, is cyclical, and right now there is a bumper crop of funny, interesting, cool, weird, up-and-coming comedians pretty much seven nights a week in San Francisco."

One such *relatively* new comedian is **George Chen**, who is better known in the local music scene as a member of KIT, Chen Santa Maria, Common Eider King Eider, and as a booker-promoter of underground, all-ages shows. Chen also runs Zum Records, and formerly worked for Alternative Tentacles. He's everywhere. And one night this summer, he sent out a Facebook invite to his music fans, saying he and Kevin O'Shea would be hosting an eclectic live comedy night in the basement of Lost Weekend Video.

That show was electric, the room was buzzing and packed with people



CYNIC CAVE OF ACTUALIZED DREAMS

who didn't seem like the comedy club types. And many of the comedians (12 in all, I believe? It went on so long that there was an intermission) riffed on San Francisco, LA, and what could best be described as hipster nonsense. By the end of the night, my cheeks hurt from laughing so hearty at the likes of Chen, Chris Garcia, Jesse Elias, and Jessica Sele.

That Lost Weekend night is now one of Chen's frequent co-hosting gigs — **Cynic Cave** takes place every second Saturday — along with **Talkies**, a multimedia comedic variety show he puts together monthly at ATA (www.atasite.org) with Anna Seregina.

So how did he get here? From long-standing musician/musicians-ally, to comedy club host?

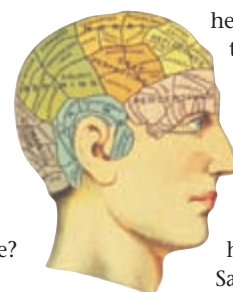
"It's a lot of reboots with me. I'm a big rebooter. I'm a big control-alt-delete guy," he says, smiling, sitting in Alamo Square park after we make our way from Rare Device curiosities shop on Divisadero, where his sister Yvonne has permanent pop-up shop Little Otsu; he also infrequently contributes graphics and moral support to that endeavor. He has a slight lisp and an honest yet sarcastic demeanor or that's incredibly endearing.

Chen, who's in his 30s and grew up in San Jose, considers himself a late bloomer when it comes to comedy. But he's been expressing himself artistically, in other manners, since high school, when he and his sister started the Zum fanzine, and later the record label. Now he has the Zum podcast, which was formerly music mixes, and now features interviews with musicians and comedians.

For the past few years, and especially since he started doing open-

mics in late 2011, he's been focusing mainly on comedy, with music gigs here and there.

"My entire music career was sort of an abrasive, deliberate failure in some ways. I think it was a very defeatist attitude about what I was doing, like 'oh, this isn't going to be popular. This is just going to be super cult,'" he says in a typically self-effacing manner.



When we first start talking, he seems somewhat hesitant to link his musical past with his comedy present, but he keeps laying out all these perfect examples.

He was in a hardcore band called Boxleitner in the early Aughts with his friend Gabriel Mindel Saloman of Yellow Swans that he says was initially a joke band.

"I thought of it as a parody of a hardcore band at first," Chen says. "It's like a very sincere joke band, if that makes sense?" I mention the Locust as another example, and he counters, "but they're such good musicians."

Later, he just spells it out: "*this is why I can say my comedy career started in music*." I also did a cover band in the late '90s ...It was an all-Chinese cover band of the Northwest punk band Lync, so we were called Chync, and it was very odd that you had a band of four Chinese-American dudes that were all into this punk band hard enough that we knew all the songs."

This week, Chen will be doing some free stand-up outside with more than a dozen other comics during the **Hal!ccupy Berkeley** event at Berkeley's Sunday Streets (Sun/14, 11am-4pm, Shattuck Avenue from Hast to Rose, Berk., www.sundaystreetsberkeley.com).

Also, Chen's monthly Cynic Cave

night happens to fall during the first ever **SF Comedy and Burrito Festival** (www.sfcomedyandburrito-festival.com), so it got swept into the lineup of that brand new fest. The Comedy and Burrito fest deal is this: more than a hundred comics will perform at six venues throughout the Mission over a three day period, Thu/11-Sat/13. Each ticket purchase comes with coupons for free burritos from nearby taquerias. Another great mashup of ideas, this time hopefully topped with hot sauce.

And lest we forget, there's another, much bigger fest in San Francisco this weekend, as festival season continues: **Treasure Island Music Festival** (Sat/13-Sun/14, noon, single day \$75; two-day, \$129.50. www.lineup.treasureislandfestival.com). This year, I'm most curious about luminous Beth Ditto's Gossip, to see how they work this glossy new dance-pop sound live, Grimes, to hear if her tiny voice can carry, and Public Enemy, because, it's Public Enemy. There's also M83, Joanna Newsom, and Divine Fits. Also, Sunday's headliners the xx just released shimmering new LP, *Coexist*, which should create a sexy, foggy atmosphere. And then there's Saturday's pop culture regurgitator, Girl Talk, if you're in to that sort of thing. Though the best part about Treasure Island — besides the outstanding views — is the lack of set-time conflicts.

IL GATO

This week, local baroque pop trio Il Gato released *Tongues and Teeth* (self-released), a folkier follow-up to last year's *All Those Slippery Things* EP, and 2010's *All These Slippery Things* LP. "The main themes are regarding the truth we hold inside us — from our bodies internal wisdom, to our intuition, to our patterns and rituals — and the beauty and struggle of being able to both think and feel," says spiritual singer Daimian Holiday Scott. With Immanu El, Wolf and Crow Wed/10, 8pm, \$10. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com.

SIC ALPS

The best and biggest surprise from local garage rock band Sic Alps on its newest self-titled full-length (Drag City, Sept. 18) was the inclusion of a string section. It adds a sparkly additional layer to an already textured and loopy blanket, er, release. The band's fifth LP is dense, packed with strings, harmonies, and stoney psych riffs, whimsically weaving between pop and esoteric noise. With Thee Oh Sees, Sonny and the Sunsets, the Mallard. Fri/12, 8:30pm, \$15. Great American Music Hall, 859 O'Farrell, SF; www.slimspresents.com. **SFBG**

BY ROBERT AVILA
arts@sfbg.com

THEATER Audiences arriving at Marin Theatre Company for director Timothy Douglas' current, beautifully staged revival of Suzan-Lori Parks' 2001 Pulitzer Prize-winning play, *Topdog/Underdog*, take in a shabby, dilapidated low-rent studio apartment with its meager and seedy furnishings. But looming overhead the whole time are the red-white-and-blue bunting of some half-forgotten political rally, depending from the flies amid three long strips sheared from the stars and stripes, hung equidistantly across the stage. These thin flags have tightened their belts, and look a bit dingy too, almost sepia-toned, and floating above the impoverished scene below somehow bring to mind that flag behind Ella Watson, the African American cleaning woman in Gordon Parks' iconic Depression-era photograph, *American Gothic*, *Washington, D.C.*

If there's thus a certain election-year ring to Mikiko Uesugi's careful scenic design — present before the action even starts — it's a sonorous and dissonant one, echoing back across a political past with a strange and disorienting nostalgia, a contaminated euphoria. What could be more appropriate?

At a time when mainstream political reality seems feverishly bizarre, almost surreal, Parks' drama endures as a shrewd poetical remix of American history, an elucidating fever dream in a realistic mode: two African American brothers respectively named Lincoln (Bowman Wright) and Booth (Biko Eisen-Martin) by a runaway father who apparently found it funny, share a precarious perch and a tainted patrimony in a poor part of a nameless city — where they act out an overlapping series of fated roles. These mix race, class, sex, family, and

DOG EAT DOG

Times change
(but maybe not so much)
in 'Topdog/Underdog'

money as equal facets of a brutally antisocial system — a racket, in fact, high above (but qualitatively the same as) the Three-card Monte scheme at center of the story.

But in the brothers' tragic and absurd destinies, half-grasped at best by the protagonists themselves, the play plumbs a deeper understanding too, a historical current churning and moving below everything — and in that understanding opens a sense of possibility.

The apartment is younger brother Booth's roost, but Linc, as he's called, is bringing home the bacon (or Chinese food) in exchange for crashing on the La-Z-Boy. Linc has been kicked out by now ex-wife Cookie (an offstage character symbolizing perhaps a kind of standard "fortune" for a married man without economic prospects, something akin to the ambiguous forecast Linc gets with his Chinese takeout: "Your luck will change"). Booth's offstage love interest is named, with even more symbolic resonance, Grace.

Early on, it's clear she's pretty

much unattainable.

Booth wants knowledge from his brother, more than anything else. Linc was once famous on the streets as a master of the Three-card Monte hustle — which itself has nothing to do with luck — but has given up the cards in the wake of a guilt-ridden incident. Eager brother Booth (played by Eisen-Martin with a nicely coiled energy, dangerous and comically hapless at once) is dying to become a hustler himself, but his efforts to learn the ropes meet with resistance from his jaded, wary older brother (whom Wright imbues with a perfect combination of wistful compassion and alpha-male contempt).

For his part, Linc's guilty conscience finds a kind of half-bitter contentment in his current job: impersonating his namesake at a carnival sideshow, where he daydreams as sitting duck in white-face Honest Abe drag, before a ready line of customer-assassins. Indeed, Linc's first appearance onstage comes in the Lincoln get-up, an eerily comic site that already loads the naturalistic performances with dreamy intensity.

If Parks' drama (which premiered off-Broadway in the summer of 2001) preceded everything from 9/11, the wars on Iraq and Afghanistan, Katrina, the financial crisis, worldwide protest movements against global capitalism and empire, and the advent of the country's first African American president, MTC's apt revival shows it more than keeps pace with the times as a gritty and gripping allegory of endemic, convoluted civil wars. **SFBG**

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A food and drink guide

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ARTS + CULTURE: DANCE

THOSE OBSCURE OBJECTS OF DESIRE:
SPACEHOLDER FESTIVAL PHOTO BY KAREN SHERMAN



KEEP DIGGING

Muscle memory takes center stage at flawed 'Spaceholder Festival'

BY RITA FELCIANO
arts@sfbg.com

DANCE Once you have learned to ride a bike or tie your shoes, your body will recall the movements and their sequential logic for the rest of your life. It's called muscle memory and dancers are fantastic at it.

Before videotape and dance notation, it was not uncommon to ask, say, former Martha Graham dancers about an old piece — only to hear them respond that they couldn't recall it. But if you put them into a studio together, one of them would demonstrate a half-remembered gesture, another would place or correct it, and a third would bring up a sequence or antecedent. Four hours later, these women would have drawn out of their bodies a pretty good approximation of what had been thought to be a forgotten piece of choreography.

Morgan Thorson's oddly titled and deeply flawed *Spaceholder Festival* (Oct. 5-7, ODC Theater) took a stab at examining the residue that life imprints on our bodies. Comparing the process of uncovering what is hidden to archeologists' trying to make sense of what they unearth, Thorson partook in an actual dig and used that experience in her choreography. When it came to evaluating the results, she apparently felt that assigning artifacts to the highest bidder was an accurate reflection of reality. So the work's middle section also included two dancers as auctioneers.

Spaceholder opened on a quasi-abstract note, evolved into a messy theatricality only to circle back on itself. Screeching machine sounds accompanied uniform dancers being spit out onto the stage as if by an assembly line. They dutifully followed each other, stepping into two against three or horizontal movement patterns. Strangest were their blank faces. They looked as if they were being pulled by something, perhaps an urge to catch what was just out of their reach.

Spreading across the stage, they moved in and out of sync with each other. Many small phrases — a scratch on a leg, a knee opening and closing, a skipping step — held promises that never were fulfilled. Some were clearly dance-derived; a fourth position

and jetés, hip rolls, and toe walks were recognizable. But what to make of a wafting hand that approached like a butterfly trying to land? A woman resting on the floor on her side looked like an Odalisque, her smile an invitation to the rest of the group to join her. A finger pointing section, the result of a counting maneuver, evolved into a wheel with the arms being the spokes. Gestures might connect to each other with no apparent logic. With its neutral tone and the dance's accompanying sense of accumulation for its own sake, it became about as involving as watching falling snow after a while. Yet simultaneously fascinating and frustrating was the clarity that these dancers brought to their tasks.

At one point, the dancers coalesced into a tight group with arms stretched up as they reached for each other's fingers. That section later returned, except with the dancers passing pieces of foam around. One of them tried to press them into a single shape. The idea of retroactively deciphering meaning may avoid an obvious linear development, but it makes entering a piece very difficult — perhaps impossible, unless seeing it several times.

Part two opened with a promising twist. A dancer was ceremoniously carried in on a blanket and started to throw rubbish — old shoes, cans, rags, paper — around the stage as if the items were a goddess' precious gifts. The stuff got kicked around, swept away, and finally ended up on a table, being sorted into what probably was meant to suggest legible patterns. The gathering and examination of this detritus and using some of it as props may have had its comic elements, but if so most of the humor escaped me. The remembered physicality of the table's effect on the dancers, however, was a lovely touch.

Perhaps the evening's most intriguing element came with Max Wirsing, the company's lone male dancer, who donned silver sandals and paraded around while covered by a tablecloth. Later he repeated the gesture of closing the clasp around his ankle. It was clearly a movement that had entered his body. As for me, I was grateful when the last of this unearthed material — a single dancer — was blanketed by the dark falling onto the stage. **SFBG**



THE BIG SHOW

Pioneering producer Irwin Yablans talks baseball, disco, and his favorite holiday

BY CHERYL EDDY

cheryl@sfbg.com

FILM/LIT Any horror fan can tell you that John Carpenter directed and co-wrote 1978's *Halloween*. But it would require a slightly more credits-obsessed moviegoer to recognize the name of behind-the-scenes maestro Irwin Yablans.

In addition to being *Halloween*'s producer, Yablans was also responsible for cult classics like *Tourist Trap* (1979), *Roller Boogie* (1979), and *Hell Night* (1981). His new autobiography, *The Man Who Created Halloween: How a Bit of Desperation and Inspiration Gave Birth to the Movie That Changed Hollywood* (self-published, 259 pp., \$16.95), traces his path from Brooklyn childhood to Hollywood player. Along the way, he served in the army, met the love of his life, feuded with his brother (fellow film producer Frank Yablans), and — on a flight from London to Los Angeles — had a brilliant brainwave about babysitters being stalked by a killer on the scariest night of the year. I spoke with Yablans, who turned 78 this year, over the phone from Southern California.

San Francisco Bay Guardian *What inspired you to write a memoir?*
Irwin Yablans I kind of kept quiet about all this stuff through the years because I was only involved in the first three [*Halloween* films]. I was really not able to gauge the public's insatiable appetite for Michael Myers! And I got tired of it after awhile. I wanted to do other things. But I came back into the picture because there was a lot of misinformation and revisionist history floating around, and I thought it was time I talked about it. Then, I decided

to write a book about my life.

And *Halloween* is going out into 1,000 theaters on Halloween this year — that's amazing! When I came up with the little idea on an airplane 35 years ago, little did I know. [Laughs.] There's a lesson to be learned from that: never underestimate the possibilities of a good idea. Don't ever assume that because you thought of it, it might not be good. You have to believe in yourself.

[Pauses.] Before I go any further, I have to make a confession: I am a Giants fan. And I have been since 1947, because I was a Giants fan in New York. I was at the Polo Grounds in 1951 and watched Bobby Thomson hit that home run — in case you don't know what that is, it's the most famous moment in baseball history. I still watch the Giants every day. And I'll tell you, they look pretty good this year!

SFBG *Why did you decide to go the self-publishing route?*

IY Well, I'd never written a book before. I'd always done a little writing for the movies, but about seven or eight years ago I thought I'd sit down with my computer and peck away. The first word I wrote was "cockroaches." [Laughs.] I wanted to write for my family — I thought I'd leave behind some musings about my life that might be interesting for my kids and my grandchildren. About 50 or 60 pages in, I showed it to some people I respect and they said, "You ought to think about publishing this."

When I got close to the end, I submitted it to a couple of publishers. I'd never been part of that world before — [and I realized it] was just like how I got into my independent film company. I found a publisher who wanted to publish

it, but I found out that if I went with them, not only would they get a large portion of the receipts, but they don't put any money up, or do any publicity or advertising.

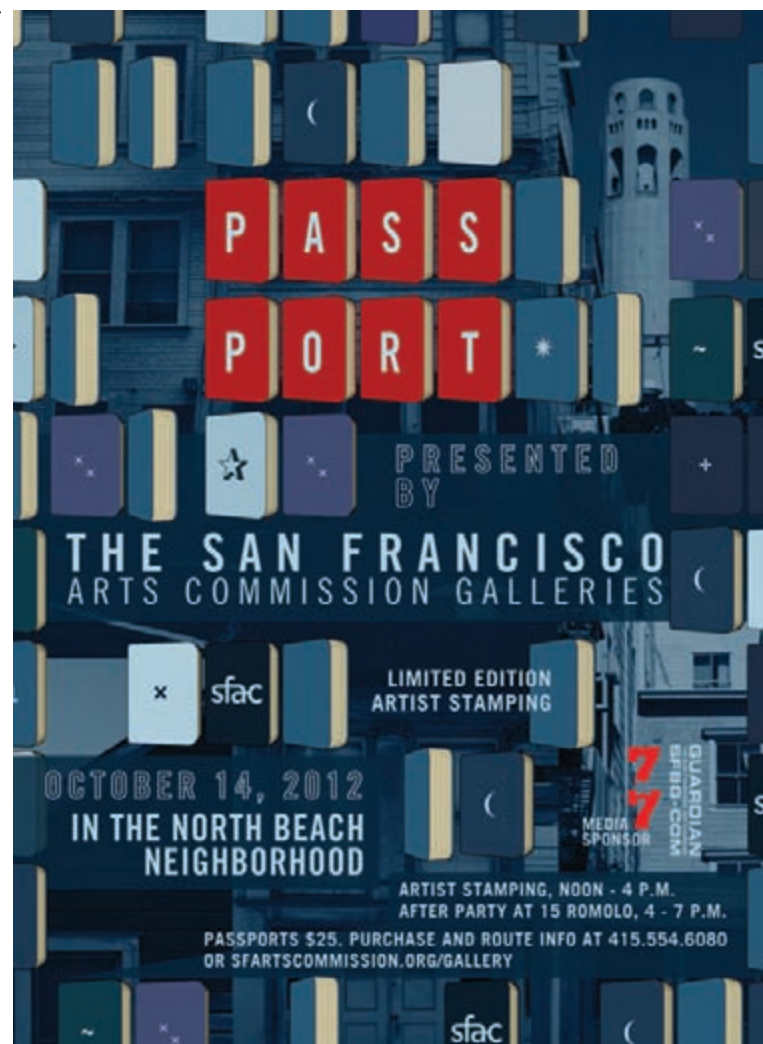
So I said to myself, "Why do I need them?" [I found] CreateSpace on the internet, and I've had the most amazing experience. Independence is sort of in my blood. I like doing things myself, [even] my own public relations. You read in the book why we chose Jamie Lee Curtis [for *Halloween*] — when I met Jamie, I knew she was a fine actress, but I had this vision of getting a photo of her mother, Janet Leigh, and putting Jamie in a similar pose, and submitting it to AP and UPI. We got worldwide publication of that. And that's the kind of thing I did all the way through with *Halloween*. You just have to take every opportunity to publicize the picture. Of course, John Carpenter made a very good movie.

SFBG *I have to ask about Roller Boogie. It's a midnight-movie favorite in San Francisco.*

IY No kidding! [Laughs.] You know what's great about that movie? The music! Earth, Wind, and Fire ... it's just a delightful little movie. Just great fun. I think I had more fun making that movie than any other movie I made, because it was so uplifting and so bright — I was on roller skates with my whole family during the shoot. I love the "Boogie Wonderland" number, and Linda Blair was such a charmer.

I tell you, the '70s and '80s were a lot of fun for me. I was so busy, making movies, distributing movies, and running all over the world. It was a great experience. I really loved every moment of it. **SFBG**

www.irwinyablans.com



Modern Love Story

At The Guardian's **Modern Love** event – in celebration of The Willa Cather Collection: *A Taste for Modernism* (ongoing at the de Young until Dec 10) – we asked attendees to submit their best modern love story.

Congratulations to **Charlie Kalish**, who won VIP tickets, a dinner for two, and bottle of wine at the de Young. Read his story.

I was on my way back to San Francisco after driving across the country. My brother, Michael, had just found out – while we were boarding the plane – that his girlfriend had been cheating on him. I was doing my best to persuade my brother that this was a blessing in disguise when a flight attendant tapped his shoulder and handed him a pair of headphones.

"I don't have three dollars," he said.

"That's okay," replied the attendant, "The woman back there covered it."

We both turned to see a beautiful black-haired woman waving. Michael, whose face was flushed – he was still upset – composed himself and walked to the back of the plane. A couple of minutes later, he returned to his seat and buckled in.

"How'd it go?" I asked.

"She overheard our conversation and said she felt sorry for me. Nothing's happening."

"Too bad," I said, but I felt we both had buoyed from this incident. The blood was under the bridge.

Fifty minutes out of SFO, the cockpit caught on fire when several circuit breakers failed, spilling smoke into the aisle. An announcement was made that we were diverting to Fresno and that preparations should be made for a crash landing. Turbulence rocked the plane as a deadly quiet fell on the passengers. All you could hear were the engines, the rattle of the plane, and a guy vomiting two rows ahead.

We landed safely. Michael and I held hands the entire flight. It felt like a year had passed.

The following summer I was hived in an office downtown on Montgomery Street. On my first day, all the workers joined each other for lunch. In the elevator, I noticed a beautiful black-haired woman.

She looked at me for a while and said, "Do you have a twin brother?"

"Were you on a plane that nearly crashed?" I asked.

It was the woman from the plane. Her name was Lisa. Our desks were four cubicles away.

We re-connected three years later when I had graduated from college. She was eight years my senior, and so began my Mrs. Robinson affair.

HEMLOCK

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SAT Oct 13 9:30pm \$7	DREAMDATE Sort of Invisible, Dreamsalon (Seattle, ex-Love Tan, A-Frames), Hoxton Mob
SUN Oct 14 9:30pm FREE	DJ TBA
MON Oct 15 9:30pm FREE	PUNK ROCK SIDESHOW
TUE Oct 16 8:30pm \$6	Subliminal SF presents: HELLBEARD Old Iron, Burning Monk
WED Oct 17 8:30pm \$8	MORAL CRUX Deadones, Antizocial (Mexico)
THU Oct 18 8:30pm \$10	CHRIS COHEN (ex-Deerhoof, Captured Tracks) Ashley Eriksson (Lake), Coconut
FRI Oct 19 9:30pm \$8	KIDS ON A CRIME SPREE GRMLN (Carpark/Captured Tracks), Manatee
SAT Oct 20 EARLY 5pm \$6	RODGER STELLA (Macronympha) Bren't Lewis Ensemble, R. Jencks
LATER 9PM \$10	CHEAP TIME (In the Red) Unnatural Helpers, Warm Soda, The Krells

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SAT 10/13	3PM BIG DRAG, SWEAT LODGE, STANDARD POODLE (PSYCH / POST ROCK) \$7-10 SLIDING SCALE 9PM LA PLEBE, THE HOOKS, P.R.O.B.L.E.M.S (PUNK / ROCK) \$8
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ARTS + CULTURE: FILM

THE RESCUER

BY CHERYL EDDY
cheryl@sfbg.com

FILM A decade or so ago, Ben Affleck was drowning in Bennifer mania and starring in schlock like *Daredevil* (2003) and *Gigli* (2003). Rumors percolated that Affleck and Matt Damon hadn't really written that Oscar-winning script for 1997's *Good Will Hunting* — though Damon's career was bearing more fruit at the time (see: 2002's *The Bourne Identity*), the "Jenny From the Block" video was nauseating enough to make anyone question the authenticity of *anything* Affleck-associated up to that point.

But in 2012, it's clear the guy who was able to balance being a Kevin Smith muse with getting pumped up to star in *Armageddon* (1998) was all along plotting the oldest show biz career trajectory in the book: he really wanted to direct. And thank goodness for that.

Argo opens with a vintage Warner Bros. logo and offers a quick history lesson via storyboards and old news footage. If you don't know the particulars of the 1979 Iranian Revolution, you won't be an expert after *Argo*, but the film does a good job of capturing America's fearful reaction to the events that followed it — particularly the hostage crisis at the US embassy in Tehran. *Argo* zeroes in on the fate of six embassy staffers who managed to flee to the home of the sympathetic Canadian ambassador (Victor Garber).

Back in Washington, short-tempered CIA agents (including a top-notch Bryan Cranston) cast about for ways to rescue them. Most of the standby "exfil" tactics (give 'em fake identities as English teachers!) are out of the question given the political climate in Iran. Crazier ideas begin to surface. Could the staffers, uh, ride bikes to the Turkish border, maybe? Three hundred miles...in the winter?

Enter Tony Mendez (Affleck), exfil specialist and father to a youngster wrapped up in the era's sci-fi craze (21st century Jedi will weep at the boy's mint-condition toy collection). It's while watching 1973's *Battle for the Planet of the Apes* on TV that Tony comes up with what Cranston's character calls "the best bad idea we have:" the CIA will fund a phony Canadian movie production

ALAN ARKIN AND BEN AFFLECK PLAN
A FAKE MOVIE IN *ARGO*. PHOTO BY CLAIRE FOLGER

Seventies
thriller 'Argo' is
Affleck's best yet

(corny, intergalactic, and titled *Argo*) and pretend the six are part of the crew, visiting Iran for a few days on a location shoot. Tony will sneak in, deliver the necessary fake-ID documents, and escort them out. Neither his superiors, nor the six in hiding, have much faith in the idea. ("Is this the part where we say, 'It's so crazy it just might work?'" someone asks, beating the cliché to the punch.)

Argo never lets you forget that lives are at stake; we see the Ayatollah's men scrambling to piece together the identities of the embassy workers even as Tony arrives in Tehran, where he observes a victim of mob justice swinging from a noose over a main street. Every painstakingly forged form, every bluff past a checkpoint official, the anxiety increases, to the point of being laid on a bit thick by the end.

The film has the benefit of being both timely (with US-Iran relations stormy as ever) and entertaining, and though it's not a masterpiece, it's Affleck's best directorial effort to date. He's capable with the secret-agent suspense stuff, and is careful not to make generalizations about the Iranians depicted in the film. But, appropriately enough given the source, *Argo* comes alive in its Hollywood scenes. As show-biz veterans who mull over Tony's plan with a mix of Tinseltown cynicism and patriotic duty, John Goodman and Alan Arkin practically burst with in-joke brio. I could have watched an entire movie just about those two.

Argo is Affleck's third film — the first not set in Boston, and the second that Affleck himself stars in. Though he cast his brother, Casey Affleck, in 2007's *Gone Baby Gone*, he gave himself the lead in 2010's *The Town*, a decision that ended up being one of the film's weak links. ("Oh look," my movie going companion pointed out during *The Town*'s forced-soulful denouement. "He escaped to Beardlandia!") But his turn in *Argo* is, refreshingly, more or less vanity-free — just one gratuitous shirtless scene! — a hopeful sign that Affleck the actor may finally be giving Affleck the director the upper hand. **SFBG**

ARGO opens Fri/12 in
Bay Area theaters.



HEY, BOLDFACE

BY MARKE B.
marke@sfbg.com

SUPER EGO Warm and fuzzy-edged highlights of the past week or so: dancing to '80s hip-house pioneer **Tyree Cooper** in the apse of St. John the Evangelist church in the Mission last Sunday, yes the actual church, where many a rave was thrown in the '90s. Watching **Amon Tobin** melt faces with his stacked-cube digital-mapping projection stage show at Berkeley's Greek Theatre (but first, some hot mama threw her bra onstage for openers **Kronos Quartet**!) Also: did Amon really drop a trap track? Eek.

My ears and feet are still pounding from the very astounding, very LOUD **Body & Soul** party at Mighty on Saturday — how did those genius DJs manage to turn Stevie Wonder's "As" inside out? And my brain is still pounding from the amazing homemade *sljivovica* DJ Zeljko was passing around (imported from his wedding in Serbia to gorgeous bellydancer Jill Parker) at his insanely fun **Kafana Balkan** party, one of the best in the city (www.facebook.com/kafana.balkan). There were many, many other stops along the way — happy birthday, drag legend **Glamamore** — but who the hell can remember, and do we really care that much about the past? Contemporize, ladies, *contemporize*.

PS This is the eighth anniversary of your dear **Super Ego**. In 2004, I was writing about the nascent disco revival, the first wave of minimal techno, and dressing up in a giant black **Glad Bag** to go to Folsom Street Fair because I couldn't afford any leather. And look at me now! I'm practically leather myself. Jerky.

Let's mooove on. Two new clubs, both in the baby-step stage: **OMG!** in the old Anu space (43 Sixth St., SF. www.clubomgsf.com) aims to be the first gay-straight mixed Bollywood club in SF. Love it, and also that it comes from some of the peeps who run the TriKone queer Indian organization. Just please don't ever make me type OMG! again. **Slate** (2925 16th St., SF. www.slate-sf.com) is the new name of SOM: new management, too. Looks like all the same great parties



are still happening there, for now, but they've added a pool table and want to get more lounge-y. I'll pack my fluffy platypus slippers and snifter of Brandy Alexander.

POOLSIDE

"Great friends, good music, California, and mezcál" is the motto of this perfectly talented duo, one of whom is SF DJ Jeffrey Paradise, whom I adore. They're kicking off their tour (with evocative tech-pop dreamer Com Truise) in support of new album *Pacific Standard Time*, a breezy blast of acid-inflected loveliness that will make you take your top down. It's all beachy-keen, and who can argue with any of that? Wed/10, 9pm, \$15. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

DIFFERENT WORLD

If you missed essential Detroit techno (now based in Tokyo) DJ Claude Young mixing records at Honey Soundsystem *with his tongue*, I can't help you. But I can recommend seeing him pair up live with Takashi Nakajima for a live set under the name Different World (www.differentworld.jp) full of tasty edits and new tunes. Wanna get caught up on what underground Japan sounds like? Here's your chance, tongue and all.

Fri/12, 9pm-3am, \$15. Monarch, 101 Sixth St., SF. www.monarchsf.com

BLACK COFFEE

Gorgeous soulful house from Nkosinathi Maphumulo, Durban-born South African, who brings intricate percussion, glistening piano and bass lines, and deep feeling to his compositions and remix-

es. He'll be playing with LA's prince of deep house, Marques Wyatt, on Mighty's mighty soundsystem, delicious.

Fri/12, 10pm-4am, \$15-\$20. Mighty, 119 Utah, SF. www.mighty119.com

LOVE WILL FIX IT

The wee Hot Spot bar in Market has become quite an, er, hotspot since the always adventurous DJ Bus Station John started throwing parties there. (DJ BSJ is notorious for opening up holes in the wall for cute scruffy gay men on the make, after all.) His latest lovely shindig, Love Will Fix It, "an R&B party for the soul," has filled the space with funkier sounds of approximately 1977-1983, Ashfor and Simpson to Zapp — and a whole lot of sweaty boys who would rather die than tweeze their eyebrows into little red flags of soulless desperation — for a year now, and this anniversary edition surely won't disappoint.

Sat/13, 10pm, \$7. Hot Spot, 1414 Market, SF.

JAMIE XX AND JOHN TALABOT

Public Works is bringing in a killer lineup, including excellent UK bass wizard Jamie XX, fresh from his Treasure Island with his band the xx (he's the one without the hopelessly English underbite). But wait! You also get my favorite dance musicmaker this year, Spaniard John Talabot, shining his ecstatic Balaeric house sunshine into our hectic nightlives. Icee Hot party DJs Rollic Fingers, Shawn Reynaldo, and Ghosts on Tape freak up the proceedings. Grooviness!

Sun/14, 9pm, \$25. Public Works, 161 Erie, SF. www.publicsf.com **SFBG**

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THURSDAY, OCT 11

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MUSIC LISTINGS

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THE CORIN TUCKER BAND PLAYS CAFE DU NORD WED/10.

PHOTO BY JOHN CLARK

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

boogie with DJs Mauby, Mo-Luxx, Rev Shines. **Booty Call** Q-Bar, 456 Castro, SF; www.boodycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party. **Coo-Yah!** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests. **Obey the Kitten:** Miss Kitten Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$7-\$15. Poolside, Com Truise, Bonde Do Role, DJ Jeffrey Paradise Mezzanine. 9pm, \$15.

WEDNESDAY 10

ROCK/BLUES/HIP-HOP

Anthony B, Baijie, Jah Warrior and the Crew Slim's. 9pm, \$25. **Battlehooch, Mwahaha, UpstairsDownstairs** Knockout. 7pm. **Charles vs Jason** Marion Johnny Foley's Dueling Pianos. 9:30pm. **Commissure, Adventure Playground, froadZ** Sub-Mission. 7:30pm, \$6. **Corin Tucker Band, Mecca Normal** Cafe Du Nord. 9:30pm, \$15. **Deftones, Scars on Broadway** Warfield. 8pm, \$38-\$42.50. **Dinosaur Jr.** Fillmore. 8pm, \$32.50. **Tav Falco and the Unapproachable Panther Burns, Switchbacks, Musk** Thee Parkside. 8pm, \$12. **Felsen** 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm. **Il Gato, Immanu El, Wolf and Crow** Rickshaw Stop. 8pm, \$10. **John Lawton Trio** Johnny Foley's. 9pm, free. **Kiwi Time, Coo Coo Bird, Death Medicine Band** Brick and Mortar Music Hall. 9pm, \$5-\$8. **Lydia Loveless, Lonely Wild, Mick Leonardi** Bottom of the Hill. 9pm, \$10. **One Way Station** Boom Boom Room. 8pm, \$5. **Sudden Weather Change, Big Scary** Hotel Utah. 8pm, \$8.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10. **Dink Dink Dink, Gaucho, Eric Garland's Jazz Session** Amnesia. 7pm, free. **Pleasure Palace** Rite Spot. 9pm, free. **Martha Reeves** Rrazz Room. 8pm, \$40-\$45. **Ricardo Scales** Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Ziva 50 Mason Social House, SF; www.ziva-music.com. 8pm, \$5.

DANCE CLUBS

Aisle 45 Elbo Room. 9pm, \$5. Soul, funk,

THURSDAY 11

ROCK/BLUES/HIP-HOP.

Afton presents Bay Area Hip Hop feat. **Clique, Fitted Cap Gang** 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm, \$13. **Circa Survive, Touche Amore, Balance and Composure, O'Brother** Regency Ballroom. 7:30pm, \$22. **Guido vs Charles** Johnny Foley's Dueling Pianos. 9:30pm. **Gunshy** Johnny Foley's. 9pm, free. **Hayehudim** Slim's. 9pm, \$50-\$60. **JEFF the Brotherhood, Diarrhea Planet, Colleen Green** Bottom of the Hill. 9pm, \$12. **Hundred Waters, Penny Hewson** Cafe Du Nord. 9pm, \$10. **Katdelic** Boom Boom Room. 10pm, \$10. **Anders Osborne, Robert Walter's 20th Congress** Independent. 9pm, \$25. **Pop Etc, Violens, Strange Talk** Rickshaw Stop. 9pm, \$13-\$15. **Random, Doctor Popular, Xombie** Hemlock Tavern. 8:30pm, \$8. **"Rock'n'Roll Carnival: Party on Three Wheels"** Public Works. 8pm, \$5-\$10. With Birdmonster, Le Vice, and more. **Spectre, Drunk Dad, Bogbody, Unfried** Thee Parkside. 9pm, \$6. **2:54, Grave Babies** Brick and Mortar Music Hall. 9pm, \$10-\$13. **Yelawolf, Ritz, Trouble** Andrew Fillmore. 8pm, \$32.50.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10. **Martha Reeves** Rrazz Room. 8pm, \$40-\$45. **SF Jazz Hotplate Series** Amnesia. 9pm. **Tin Can Serenade** Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

MUSIC LISTINGS



DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8-\$10. Felabration with Soji and the Afrobeat band, DJ Said, Pleasuremaker, and Senor Oz.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: TBC Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$5-\$10.
First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3. Old school breaks, disco house, and electro breaks.
Lions, Tigers, and Queers Underground SF. 10pm-2am, \$3. Indie, Electro, and house dance party.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 12

ROCK/BLUES/HIP-HOP

Base Nine 50 Mason Social House, SF; www.50masonsocalhouse.com. 8pm.
Blisses B, Tyler Matthew Smith, Dad's LP Bottom of the Hill. 9pm, \$10.
Body and Soul Johnny Foley's. 9pm, free.
Cathone Blues Band Plough and Stars. 9:30pm, \$5-\$10.
Charles, Rome Balestrieri, Nathan Temby Johnny Foley's Dueling Pianos. 9pm.
Dark Star Orchestra Fillmore. 9pm, \$30.
Das Racist DNA Lounge. 10pm, \$25.

Fink, Yonat and Her Muse Brick and Mortar Music Hall. 9pm, \$12-\$15.
Fuxa, Bloom, Disappearing People Hemlock Tavern. 9:30pm, \$8.
Jesus and the Rabbis Boom Boom Room. 8pm, \$10.
Kung Fu Acupuncture Dell'uva, 3235 Mission, SF; www.kungfuacupuncture.com. 8:30pm, free.
Moirra Scar as Vex and Duchess Hotplate, Nite Jewel Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 8pm, \$12.
Morbid Angel, Dark Funeral, Grave Slim's. 9pm, \$31.
Petty Theft Red Devil Lounge. 9pm, \$12.
Presets, K. Flay Independent. 9pm, \$35.
Joshua Radin/A Fine Frenzy, Lucy Schwartz Warfield. 8pm, \$27-\$37.
Raveonettes, Melody's Echo Chamber Bimbo's. 9pm, \$25.
Smashing Pumpkins Bill Graham Civic

Auditorium, 99 Grove, SF. 8pm, \$52.50.
Thee Oh Sees, Sic Alps, Mallard Great American Music Hall. 8:30pm, \$15.
Tomorrow's World, Housse de Racket, Citizens!, Lescop Rickshaw Stop. 9pm, \$15.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Bad Plus Herbst Theatre, 401 Van Ness, SF; www.sfperformances.org. 8pm, \$25-\$55.
Black Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Cabaret D'Amour with Mademoiselle Kiki Biscuits and Blues. 8:30pm, \$20.
Doppler Trio Rite Spot. 9pm, free.
Martha Reeves Rrazz Room. 8pm, \$40-\$45.

"SF Pinoy Jazz Festival" Yoshi's Oakland. 8 and 10pm. With Archie Shepp.

DANCE CLUBS

Indie Slash Amnesia. 10pm.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Shit Robot, Jacques Renault Public Works. 9:30pm, \$15-\$20.

CONTINUES ON PAGE 38 >>

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11.01	CASPA + MOCHIPET
11.03	FRED WESLEY
11.09	REBIRTH BRASS BAND
11.10	REBIRTH BRASS BAND
11.15	CLASSIXX + RAC
11.16	NO WAY BACK MODEL 500
11.17	THE TWELVES (LIVE)
11.21	J BOOG + BAYONICS
11.23	DJ QUIK (LIVE BAND)
12.01	SIMIAN MOBILE DISCO
12.02	SAM SPARRO
12.15	THE SOFT MOON
12.31	REMEDY NYE

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SATURDAY 13

ROCK/BLUES/HIP-HOP

Araabmuzik, Five Knives Independent. 10pm, \$20.
Back Pages Johnny Foley's. 9pm, free.
Bell XI, Duke Special Cafe Du Nord. 7:30pm, \$20.
Books of Fate, City of Women, Tomihira Bottom of the Hill. 9pm, \$10.
Broken Anchor Hotel Utah. 9pm, \$10.
David Choi, Clara C Great American Music Hall. 8pm, \$16-\$21.
Dark Star Orchestra Fillmore. 9pm, \$30.
Dreamdate, Sort of Invisible, Dreamsalon, Hoxton Mob Hemlock Tavern. 9pm, \$7.

Gareth Emery Warfield. 9pm, \$40-\$50.
Face the Giant Riptide. 9pm, free.
Fuxa 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm.
Gaelic Storm Slim's. 9pm, \$17-\$20.
Koffin Kats, Silver Shine, Rocketship Rocketship Thee Parkside. 9pm, \$10.
La Plebe, Hooks, PROBLEMS El Rio. 9pm, \$8.
Sleepy Sun, Glitter Wizard, Juju, Al Lover and the Haters Brick and Mortar Music Hall. 9pm, \$13-\$15.
Sweet Chariot, Pins of Light, Ironwitch Thee Parkside. 4pm, free.
Nathan Temby, Charles, Rome Balestrieri Johnny Foley's Dueling Pianos. 9pm.
"Treasure Island Music Festival" Treasure Island, SF; www.treasureislandfestival.com. Noon. With Girl Talk, Presets, Porter Robinson, Public Enemy, and more.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Martha Reeves Rrazz Room. 8pm, \$40-\$45.
"SF Pinoy Jazz Festival" Yoshi's Oakland. 8 and 10pm. With Joe Bataan.

FOLK/WORLD/COUNTRY

Roem Baur Yerba Buena Gardens, Mission Street between Third and Fourth, SF; www.visityerbabuena.org. 7pm, free.
Henhouse Prowlers, Belle Monroe and Her Brewglass Boys Plough and Stars. 9pm, \$8-\$10.
70s Mission All-Stars Brava for Women in the Arts, 2781 24th St, SF; www.brava.org. 10pm.

Whitewater Ramble Connecticut Yankee. 8pm.

DANCE CLUBS

Bootie SF: Hubba Hubba Revue DNA Lounge. 9pm, \$15.
Club Gossip Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life, Damon, and more.
Cockblock Rickshaw Stop. 8pm, \$10.
Juno What?! Boom Boom Room. 10pm, \$5-\$10.
Kinky Disco Rebel, 1760 Market, SF; www.kinkydisco.com 9pm, free-\$5.
Nonstop Bhangra Public Works. 9pm, \$15. With Dholrhythms, DJ Jimmy Love, Rav-E, and more.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Pumpkin, Sex Pixels, Blick Public Works

OddJob Loft .10pm, \$5-\$10.
Tormenta Tropical Elbo Room. 10pm, \$5-\$10. Vs Peligrosa, with Shawn Reynaldo and Oro11.
2 Men Will Move You Amnesia. 9pm.

SUNDAY 14

ROCK/BLUES/HIP-HOP

Big Kids, Hop Along, Wild Moth, Yulia Thee Parkside. 8pm, \$6.
Gunshy Johnny Foley's. 9pm, free.
Nouvelle Vague Bimbo's. 8pm, \$28.
Xavier Rudd Fillmore. 8pm, \$25.
Elliot Schneider, Just Cream, Rock Soup Ramblers Cafe Du Nord. 7:30pm, \$12.
Billy Joe Shaver, David Jacobs-Strain Great American Music Hall. 8pm, \$21.
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• Sudden Weather Change

• The Oarsmen

THURSDAY 10/11
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• Elliot Rose

• Patrick O'Malley

FRIDAY 10/12
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• Jeremy Jones

• Roosevelt Radio

• Marina Caviglia

SATURDAY 10/13
9PM • \$10 ADV & DOOR

• Broken Anchor

• Eddie Grey

• Jefferson Jay

SUNDAY 10/14
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• The Moon Balloons

• Hung Like a Nun

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• Father President

• Dark Blue Dark Green

• Desert Relay Fever Dream

WEDNESDAY 10/17
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• Tim Easton

• Dave McGraw

& Mandy Fer

THURSDAY 10/18
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• Charlie Peacock

FRIDAY 10/19
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JASON BUELL

THURSDAY OCTOBER 18TH 8PM \$16/\$18 (ROCK/POP)

TIFT MERRITT (BAND)
AMY COOK

FRIDAY OCTOBER 19TH 8PM \$18/\$20 (INDIE) ALL AGES

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JASON LYTLE (OF GRANDADDY)
SEA OF BEES

FRIDAY OCTOBER 19TH 9PM \$18/\$20 (ROCK/POP)

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10/24 PERFUME GENIUS

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FRI 10/12

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SAT 10/13

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GLITTER WIZARD, JUJU,
AL LOVER & THE HATERS,
DJ SET BY AL LOVER

MON 10/15

MOLLY NILSSON
LOST LOCKETS, TEEN

TUE 10/16

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APACHE, POP ZEUS

WED 10/17

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HEADLINES, JAMES CAVERN

THU 10/18 & FRI 10/19

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THE ELECTRIC MAGPIE

10/20 - THE ADOLESCENTS, THE ATOM AGE

10/21 - INDIE-MART!

10/27 - MISTER LOVELESS, TRANSFER, HUSTLE AND DRONE

10/28 - CASY & BRIAN, FUTURE TWIN, DEEP TEENS

10/31 - GLITTER WIZARD, TWIN STEPS, MEAT
MARKET, THE PARMESANS, DJ DAHMER

11/2 - HEARTSOUNDS, ANCHORS,
JASON CRUZ & HOWL, BACKMASKER

11/6 - MR. GNOME, EIGHTEEN INDIVIDUAL EYES, THE BRUISES

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JAZZ/NEW MUSIC

Karina Denike and Friends Rite Spot. 8:30pm, free.
Josh Klipp Bliss Bar, 4026 24 St, SF; www.blissbarsf.com. 4:30pm, \$10.
Martha Reeves Rrazz Room. 7pm, \$40-\$45.
“**SF Pinoy Jazz Festival**” Yoshi’s SF. 7pm. With Mon David.
Talking Frog, Space Junk Musicians’ Union Hall, 116 Ninth St, SF; www.noertker.com. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Slim Jenkins, Woody Pines Amnesia. 9pm.

\$7-\$10.
Twang Sunday Thee Parkside. 4pm, free. With Silver Threads.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, free before 9pm; \$6 after 9:30pm, free before. With DJ Sep, Maneesh the Twister, Wisdom.
Jamie XX, John Talabot, Ghosts on Tape Public Works. 9pm, \$19,
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 15

ROCK/BLUES/HIP-HOP

David Byrne and St. Vincent SHN Orpheum Theatre, 1192 Market, SF; www.shnsf.com.

8pm, \$63.50-\$129.
Damir Johnny Foley’s. 9pm, free.
Eric Hutchinson, Jessie Payo Great American Music Hall. 8pm, \$25.
Molly Nilsson, Lost Lockets, TEEN Brick and Mortar Music Hall. 9pm, \$5-\$8.
Sheepdogs, Black Box Revelation Rickshaw Stop. 7:30pm, \$15.
Sketch Tha Cataclysm, Megabusive, Kirby Dominant, Mo Niklz, Bottled Water Elbo Room. 9pm, \$5.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.
Richard Rite Spot. 8:30pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5.

Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, hip-hop, neosoul, reggae, and dancehall.
Vibes’N’Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early ‘90s.

TUESDAY 16

ROCK/BLUES/HIP-HOP

Aloha Screwdriver Knockout. 9pm, \$6.

Tim Cohen, T.I.T.S, 3 Leafs, Dominique Leone Amnesia. 9:15pm.
Exitmusic, Sun Airway, Pure Bathing Culture Rickshaw Stop. 8pm, \$10-\$12.
Hellbeard, Old Iron, Burning Monk Hemlock Tavern. 8:30pm, \$7.
Kendrick Lamar, Ab-Soul, Jay Rock, Stalley, Fly Union Regency Ballroom. 8pm, \$32.50.
Lucid Lion, Garden Band 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm.
Mouse on Mars Independent. 9pm, \$20.
Savoy Brown Biscuits and Blues. 8pm, \$35.
Will Sprott, Ugly Winner, Li Xi, Dinners Bottom of the Hill. 8:30pm, \$8.
Stan Erhart Band Johnny Foley’s. 9pm, free.

FOLK/WORLD/COUNTRY

Brazilian Wax Elbo Room. 9pm, \$7. **SFBG**

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Love in the Time of Zombies Café Royale, 800 Post, SF; sftheaterpub.wordpress.com. Free (\$5 donation suggested). Opens Mon/15, 8pm. Runs Mon-Tue, 8pm. Through Oct 30. San Francisco Theater Pub performs Kirk Shimano's "rom-zom-com."

The Scotland Company Exit Theatre, 156 Eddy, SF; www.thunderbirdtheatre.com. \$15-25. Opens Thu/12, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through Oct 27. Thunderbird Theatre Company performs Jake Rosenberg's new comedy.

"Strindberg Cycle: The Chamber Plays in Rep" Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50 (festival pass, \$75). Previews Fri/12-Sat/13, 8pm; Sun/14, 5pm (part one); Oct 25, 7:30pm and Oct 26, 8pm (part two); Nov 1, 7:30pm and Nov 2, 8pm (part three). Opens Oct 18, 7:30pm (part one); Oct 27, 8pm (part two); and Nov 3, 8pm (part three). Runs Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through Nov 18. Cutting Ball performs a festival of August Strindberg in three parts: *The Ghost Sonata*, *The Pelican* and *The Black Glove*, and *Storm* and *Burned House*.

BAY AREA

An Iliad Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$14.50-77. Previews Fri/12-Sat/13 and Tue/16, 8pm; Sun/14, 7pm. Opens Oct 17, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Nov 11. Berkeley Rep performs Lisa Peterson and Denis O'Hare's Homer-inspired tale.

Richard the First: Part One, Part Two, Part Three Berkeley City Club, 2315 Durant, Berk; www.centralworks.org. \$14-25. Previews Fri/12, 8pm (part one); Sat/13, 8pm (part two); and Sun/14, 5pm (part three). Opens Oct 18, 8pm (part one); Oct 19, 8pm (part two); and Oct 20, 8pm (part three). Runs Thu-Sat, 8pm; Sun, 5pm (three-part marathon Sundays, Nov 11 and 18, 2, 5, 8pm). Through Nov 18. This Central Works Method Trilogy presents a rotating schedule of three plays by Gary Graves about the king known as "the Lionheart."

ONGOING

Elect to Laugh Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. Tue, 8pm. Through Nov 6. \$15-50. Veteran political comedian Will Durst emphasizes he's watching the news and keeping track of the presidential race "so you don't have to." No kidding, it sounds like brutal work for anyone other than a professional comedian — for whom alone it must be Willy Wonka's edible Eden of delicious material. Durst knows his politics and comedy backwards and forwards, and the evolving show, which pops up at the Marsh every Tuesday in the run-up to election night, offers consistent laughs born on his breezy, infectious delivery. (Avila)

Family Programming: An Evening of Short Comedic Plays Shelton Theater, 533 Sutter, SF; www.brownpapertickets.com. \$20. Thu/11-Sat/13, 8pm. Left Coast Theatre Company performs short plays about gay and alternative families.

The Fifth Element: Live! Dark Room Theater, 2263 Mission, SF; www.dark-roomsf.com. Fri-Sat, 8pm. Through Oct 27. Comedic adaptation of the 1997 Luc Besson sci-fi epic.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthe-musical.com. \$30-34. Fri-Sat, 8pm (no show Nov 17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Geezer Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$30-100. Sat, 8pm; Sun, 7pm. Through Nov 18. Geoff Hoyle's popular solo show about aging returns.

Of Thee I Sing Eureka Theatre, 215 Jackson, SF; www.42ndstmoon.org. \$25-75. Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm (also Sat/13, 1pm); Sun, 3pm. Through Oct 21. 42nd Street Moon performs George and Ira Gershwin's classic political satire.

The Real Americans Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 8:30pm. Extended through Oct 27. Dan Hoyle's hit show, inspired by the people and places he encountered during his 100-day road trip across America in 2009, continues.

Roseanne: Live! Rebel, 1760 Market, SF; www.brownpapertickets.com. \$25. Wed, 7 and 9pm (no shows Oct 31). Through Nov 14. Lady Bear, Heklina, D'Arcy Drollinger, and more star in this tribute to the long-running sitcom.

Shocktoberfest 13: The Bride of Death Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Thu-Sat, 8pm. Through Nov 17. Thrillpeddlers' annual Halloween horror extravaganza features a classic Grand Guignol one-act and two world premiere one-acts, plus a blackout spook show finale.

The Strange Case of Citizen de la Cruz Bindlestiff Studio, 185 Sixth St, SF; www.bindlestiffstudio.org. Thu/11-Sat/13, 8pm. Bindlestiff Studio presents Luis Francia's political thriller.

Twelfth Night San Francisco Maritime National Historic Park, Hyde Street Pier, 2905 Hyde, SF; www.weplayers.org. \$30-80. Sat/13, 5:30pm. After spending the summer on Angel Island with their epic-scale production of *The Odyssey*, the We Players have scaled back with a lo-key rendition of Shakespeare's *Twelfth Night* on Hyde Street Pier. Of course when it comes to the We Players, "scaled-back" still means a two-and-a-half hour long participatory jaunt taking place mainly along the length of the pier and aboard the historic ferryboat, the *Eureka*. As We Players productions go, this one feels less inspired in its staging, though visiting historic Hyde Street Pier is a highlight of the experience. (Gluckstern)

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Oct 27. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Assassins Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Nov 11. Shotgun Players performs the Sondheim musical about John Wilkes Booth, Lee Harvey Oswald, and other famous Presidential killers (and would-be killers).

Hamlet Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda; www.calshakes.org. \$35-71. Wed/10-Thu/11, 7:30pm; Fri/12-Sat/13, 8pm; Sun/14, 4pm. Liesl Tommy directs this season closer for Cal Shakes, a decidedly uneven and overall surprisingly bland production of one of Shakespeare's most fascinating, affecting, and endlessly rich works. The best part of Tommy's less-than-inspired hodgepodge production is lead Leroy McClain, whose Hamlet is a vibrantly intelligent and charismatic force most of the time. (Avila)

The Kipling Hotel: True Misadventures of the Electric Pink '80s Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Sat/13, 8:30pm; Sun/14, 7pm. This new autobiographical solo show by Don Reed, writer-performer of the fine and long-running *East 14th*, is another slice of the artist's journey from 1970s Oakland ghetto to comedy-circuit respectability. Even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila)

Topdog/Underdog Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-57. Tue and Thu-Sat, 8pm (also Thu/11, 1pm; Oct 20, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Oct 21. Marin Theatre Company performs Suzan-Lori Parks' Pulitzer Prize winner about a contentious pair of brothers. **SFBG**



CUTTING BALL PERFORMS THE BLACK GLOVE AS PART OF ITS "STRINDBERG CYCLE."

PHOTO BY ANNIE PALADINO

ON THE CHEAP

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CHLOE ROSE'S "WASHED AWAY" TRIBUTE TO HURRICANE KATRINA'S VICTIMS WAS FEATURED IN LAST YEAR'S SOMARTS DAY OF THE DEAD EXHIBIT. THIS YEAR, THE EXHIBIT OPENS ON SAT/13.

PHOTO BY BIANCA SANDIKO

Listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 10

"Seeing is Not Believing": The Art of Barren Storey Room 140, CCSF Ocean Campus, 50 Phelan, SF. (415) 239-3580. 6:30-8:30pm, free. Renowned artist Barren Storey, most famous for his cover design for the 1980 reissue of *Lord of the Flies*, lectures today at an event hosted by CCSF's graphic communications department and its concert and lecture series.

THURSDAY 11

"Day of the Dead and Beyond" Mini Bar, 837 Divisadero, SF. (415) 525-3565. 7pm-1am, free. Nopa's Mini Bar will be hosting a Day of the Dead-themed showcase featuring work from local artists like Gaytha Watley, James McPhee, Janette Lopez, and Neil Motteram.

"My Heart is an Idiot": Found Magazine's anniversary celebration Space Lounge at Saturn Café, 2175 Allston, Berk. (510) 845-8505. www.spacelounge.saturncafe.com. 7pm, \$5. Davy and Peter Rothbart invite you to celebrate the 10th anniversary of Found Magazine this Thursday. The function will also double as a book release party for Davy's new book of personal essays *My Heart is an Idiot* that has garnered significant praise from the likes of Dave Eggers and Elizabeth Gilbert (*Eat, Pray, Love*).

FRIDAY 12

Adrian Tomine: New York Drawings Pegasus Bookstore, 2349 Shattuck, Berk. (510) 649-1320. www.pegasusbookstore.com. 7:30pm, free. Noted for his cartoons in *The New Yorker*, cartoonist and illustrator Adrian Tomine will be on hand at Pegasus Bookstore for a presentation of the new collection of his works from that esteemed publication and elsewhere — an ode to an adopted home from an original West Coaster.

"Original Navigations/Navegações Originais" Village Market, 4555 California, SF. (415) 221-0445. www.tinyurl.com/originalnavigations. 6-8pm, free. Billed as San Francisco's first ever Luso American by those eager to see more Portuguese diaspora events in the Bay, this event will be hosted by Brazilian American and Portuguese American writers, delving into experiences pertaining to their distinct heritage.

SATURDAY 13

Day of the Dead Exhibition SOMArts Cultural Center, 934 Brannan, SF. (415) 863-1414. www.somarts.org. Through Nov.10. Opening reception: 11am-5pm, free. In a rather intimate setting, over 80 local artists continue the tradition of honoring those who have passed. The event, which features altars commemorating dear friends, natural disasters, and deaths that affected society, is curated by father-son artists Rene and Rio Yañez, with the help of architect Nick Gomez.

Life is Living Defremery Park, 1651 Adeline, Oakl. www.lifeisliving.org. 10am-6pm, free. It's going to be quite the shindig in West Oakland this Saturday. The urban-centric block party will feature everything from a Talib Kweli DJ set to the Hood Games skate competition to a petting zoo. The fest — which looks to unite black communities across the country with the sustainability movement — will also will be balancing out the fun with an assortment of educational activities such as an open mic read in and a food first teach-in.

Fall Gallery Walk Various SF locations. www.yerbabuena.org. 4-7pm, free. In a group effort orchestrated through the Yerba Buena Gardens, 15 art galleries in the surrounding SoMa neighborhood will be opening their doors to all comers. 111 Minna, Gallery 4n5, and the Society of California Pioneers are all featured. Plus, get stamps each time you visit a gallery — the more you collect, the better chance you have of winning a prize at the end of the night.

50th Anniversary of a Wrinkle in Time Koret Auditorium, SF Main Library, 100 Larkin, SF. www.sfppl.org. 2pm, free. In conjunction with Litquake, the San Francisco Public Library will be celebrating the 50th anniversary of Madeleine L'Engle much-adored classic *A Wrinkle in Time* by having writers such as Rebecca Stead, Hope Larson, and Lewis Buzbee discuss how the book served as a muse for them and their writing careers.

SUNDAY 14

Sunday Streets Berkeley Shattuck between Haste and Rose, Berk. www.sundaystreetsberkeley.com. 11am-4pm, free. Everybody's favorite Sunday car-free block party will be making its way across the Bay, planting itself in North Berkeley this upcoming Sunday. The 17-block festival will be awash with all the fanfare that you've been accustomed to such as yoga classes, dodgeball, and a bike rodeo for kiddos. **SFBG**

FRANKENSTEIN
Friday October 19, 8PM (Doors open 7PM)

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Argo See "The Rescuer." (2:00) *Four Star, Marina.*

Decoding Deepak And you thought your dad was a hard nut to crack. *Decoding Deepak*, directed by the son of New Age guru Deepak Chopra, offers insight into what it's like to be the son of a man who's built a career on commodifying spirituality, thanks to a string of best sellers and an Oprah seal of approval. Though the thirtysomething Gotham Chopra seems focused on catching his father off guard, Deepak offstage is exactly what you'd expect: a bit entitled and narcissistic, as many famous folks tend to be; obsessed with Twitter, as all media people tend to be; and "a guy who turns any mundane question into a talking point for a new book." In other words, there are no shocking revelations here — though *Deepak* does offer an up-close view of some exceptionally galactic father-son tension. (1:23) *Roxie, Smith Rafael.* (Eddy)

Din Tao: Leader of the Parade When he grows tired of school in Taipei, a ne'er-do-well named Tai returns to his rural village, rocking spiky hair, a Throwdown tee, and a wallet chain. Far from a safe haven, however, the town is a place with problems both personal (Tai's dad is of the opinion his son has been "useless since he was little") and, uh, political, in the form of fierce competition between local folk dance and drumming troupes. When the sneering local champs (who have emo haircuts and drive vans emblazoned with tribal tattoo designs) challenge the team of scrappy underdogs coached by Tai's father to a not-so-friendly competition, the prodigal son takes over the group. His strategy of injecting a little rock 'n' roll flair into the routines makes the troupe famous, but it angers his deeply traditional father (in a subplot that gets pretty tiresome), even as the younger generations learn to put their differences aside. Based on a true story, *Din Tao* is the opening night film of the Taiwan Film Days series at New People Cinema, hosted by the San Francisco Film Society; visit sffs.org/cinema for complete schedule. (2:03) *New People Cinema.* (Eddy)

Excuse Me for Living When the going of indie filmmaking grows economically rough, the moneyed and well-connected enter the field, swinging enriched resumes. Writer-director Ric Klass seems to have garnered experience in many a lucrative field, founding a private equity firm and real estate development company, teaching entrepreneurship at Georgetown University's School of Business Administration, and working as a financial consultant to the Department of Housing and Urban Development. How does that multipronged background help when it comes to this ungainly throwback comedy, a glance to Old Hollywood with a nod to both the Borscht Belt and sitcom? Spoiled Ivy League-schooled addict Dan (Tom Pelphrey), a smart-assed semi-charmer-in-his-own-mind straight out of a Bret Easton Ellis epic, is about to toss himself off a bridge when he's pulled from the brink by a passing cop and pushed into posh rehab Live Free or Die. His doctor (Robert Vaughn) prescribes meetings with his temple's men's group, populated by an array of accomplished raconteurs, and there he meets his doc's pretty, scribbling daughter (Melissa Archer). Attraction ensues, with tangential broad comic forays that aspire to the snappy chatter of *My Man Godfrey* (1936) but somehow get bogged down in the dalliances of Dan's dad (Wayne Knight) and his mother's man-eating divorce lawyer Charlotte Davidson (Ewa Da Cruz). And despite a few promising chuckles and a glut of cameos, micro and macro, by actors such as Jerry Stiller, Dick Cavett, and Christopher Lloyd, *Excuse Me*'s clichéd narrative, vaguely antiquated dialogue and score, and even staler hints of misogyny capsize this enterprise in dire need of an editor. (1:45) *1000 Van Ness.* (Chun)

Fat Kid Rules the World It really does suck to be Troy (Jacob Wysocki from 2011's *Terr!*). An XXL-sized high schooler, he's invisible to his peers, derided by his little brother (Dylan Arnold), and has lived in general domestic misery since the death of his beloved mother under the heavy-handed rule of his well-meaning but humorless ex-military dad (Billy Campbell). His only friends are online gamers, his only girlfriends the imaginary kind. But all that begins to change when chance throws him across the

LITHUANIA'S OLYMPIANS TRIUMPH IN DOC
THE OTHER DREAM TEAM, OUT FRI/12.

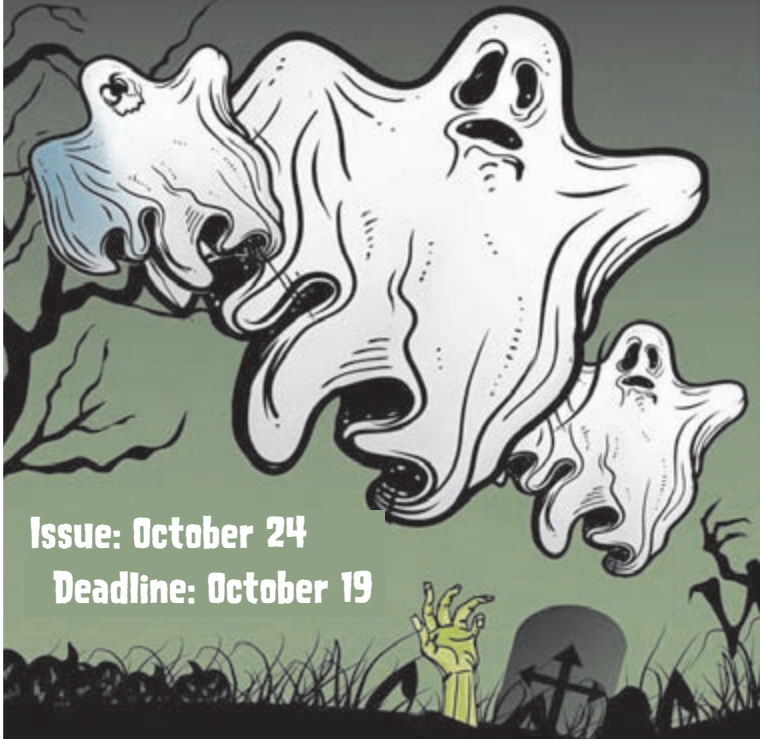


path of notorious local hellraiser Marcus (Matt O'Leary), who's been expelled from school, has left the band he fronts, and is equal parts rebel

hero to druggy, lyin' mess. But he randomly decrees Troy is cool, and his new drummer. Even
CONTINUES ON PAGE 42 >>

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A food and drink guide



Fall 2012 IN THIS ISSUE:

- In-depth breakdown of the local food scene
- Unique lists of our favorite new dining spots
- Value eats
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FILM LISTINGS

CONT>>

if he's just being used, Troy's world is headed for some big changes. Actor Matthew Lillard's feature directorial debut, based on K.L. Going's graphic novel, is familiar stuff in outline but a delight in execution, as it trades the usual teen-comedy crudities (a few gratuitous joke fantasy sequences aside) for something more heartfelt and restrained, while still funny. O'Leary from last year's overlooked *Natural Selection* is flamboyantly terrific, while on the opposite end of the acting scale Campbell makes repressed emotion

count for a lot — he has one wordless moment at a hospital that just might bring you to the tears his character refuses to spill. (1:38) *Metreon*, *Smith Rafael*. (Harvey)
Here Comes the Boom Kevin James plays a teacher who ventures into the world of mixed martial arts. (1:45)
The Other Dream Team Despite all of the baseball and football fever crackling around town lately, there are some of us who wonder, "How long 'till basketball season?" Tide over your longing with this engaging doc, which is named for Lithuania's 1992 Olympic basketball team but is

really about how the sport has shaped the culture of a nation, even during its decades spent under Soviet rule. It begins with the USSR's defeat of team USA at the 1988 games — at the height of the Cold War, and when most Americans assumed all Soviet athletes were more or less variations on the ruthless man-machine played by Dolph Lundgren in 1985's *Rocky IV*. Of course, what people didn't realize was that four of the five starters were Lithuanians — NBA-level players who were not allowed to leave the USSR to pursue their careers. Four years later, times had changed (one of the men is former Warriors standout Sarunas Marciulionis; another is Hall of Famer Arvydas Sabonis), and the Lithuanian team that competed in 1992 (with the financial backing of the Grateful Dead, hoops fans who applauded their courage) became an emotional symbol for the newly-independent country. The end result is a tale that's equal parts sobering, rousing, and funny — and tie-dyed. (1:31) *Embarcadero*, *Shattuck*. (Eddy)

Seven Psychopaths Those nostalgic for 1990s-style chatty assassins will find much to love in the broadly sketched *Seven Psychopaths*. Director-writer Martin McDonough already dipped a pen into Tarantino's blood-splattered ink well with his 2008 debut feature, *In Bruges*, and *Seven Psychopaths* reads as larkier and more off-the-cuff, as the award-winning Irish playwright continues to try to find his own discomfiting, teasing balance between goofy Grand Guignol yuks and meta-minded storytelling. Structured, sort of, with the certified lucidity of a thriller killer, *Seven Psychopaths* opens on *Boardwalk Empire* heavies Michael Pitt and Michael Stuhlbarg bantering about the terrors of getting shot in the eyeball, while waiting to "kill a chick." The talky twosome don't seem capable of harming a fat hen, in the face of the Jack of Spades serial killer, who happens to be Psychopath No. One and a serial destroyer of hired guns. The key to the rest of the psychopathic gang is locked in the noggin of screenwriter Marty (Colin Farrell), who's grappling with a major block and attempting the seeming impossible task of creating a peace-loving, Buddhist killer. Looking on are his girlfriend Kaya (Abbie Cornish) and actor best friend Billy (Sam Rockwell), who has a lucrative side gig as a dog kidnapper — and reward snatcher — with the dapper Hans (Christopher Walken). A teensy bit too enthusiastic about Marty's screenplay, Billy displays a talent for stumbling over psychos, reeling in Zachariah (Tom Waits) and, on his doggie-grabbing adventures, Shih Tzu-loving gangster Charlie (Woody Harrelson). Unrest assured, leitmotifs from McDonough plays — like a preoccupation with fiction-making (*The Pillowman*) and the coupling of pet-loving sentimentality and primal violence (*The Lieutenant of Inishmore*) — crop up in *Seven Psychopaths*, though in rougher, less refined form, and sprinkled with a nervous, bromantic anxiety that barely skirts homophobia. Best to bask in the cute, dumb pleasures of a saucer-eyed lap dog and the considerably more mental joys of this cast, headed up by dear dog hunter Walken, who can still stir terror with just a withering gaze and a voice that can peel the finish off a watch. (1:45) *Piedmont*. (Chun)

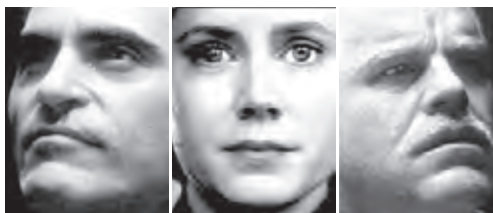
Sinister In which Ethan Hawke realizes it's a good idea to make sure your new house isn't haunted by an ancient demon *before* you move in with your wife and kids. (1:50)

Smiley This is a movie inspired by a website (specifically, 4chan's /b/ discussion board) about a killer created by the internet (literally, formed as part of some kind of next-level, computers-are-becoming-self-aware shizz), starring a YouTube personality (Shane Dawson) — so the purposes of opening *Smiley* theatrically, which it's probably better suited to online viewing, are mysterious. That's about the only intrigue in *Smiley*, which is ostensibly about a college freshman (Caitlin Girard) coming off a nervous breakdown who believes she's being targeted by the titular killer, who can be summoned by three-peating (like Bloody Mary or Candyman or Beetlejuice) the phrase "I did it for the lulz." No real scares — just some *gotcha!* jumps and shrill music cues — or much else to recommend here, other than a weird performance by Roger Bart as a creepy philosophy prof, and Keith David, who cameos as a skeptical detective. (Aluz) Most worth watching just to hear David say "lulz" with those storied pipes. Almost.) (1:30) *Mercado 20*. (Eddy)

The Thieves The lure of a massive diamond with the theatrical name "Tear of the Sun" draws a ragtag crew of Korean and Chinese thieves — all

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-Peter Bradshaw
the guardian



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FILM LISTINGS

of whom have shifty loyalties and motivations — to a casino in Macau, where the gem is hidden. Meanwhile, the local cops have their own angle, scheming to use the crooks to lead them to a mysterious master fence with a towering reputation for violence. It's clear early on that this heist (complete with safecracking, gadgets, security-camera sabotage, gun battles, double-crosses, disguises, Spiderman-ing up and down building exteriors, etc.) won't go off as planned — and payback for those who betray the others will be a bitch — but that's part of the fun of this jazzy if derivative caper, already a huge hit in Korea. (2:16) *Cupertino 16*. (Eddy) **War of the Buttons** Drama about kids in rural France banding together during the days of Nazi occupation. (1:40) *Bridge, Shattuck*.

ONGOING

Frankenweenie Tim Burton's feature-length *Frankenweenie* expands his 1984 short of the same name (canned by Disney back in the day for being too scary), and is the first black and white film to receive the 3D IMAX treatment. A stop-motion homage to every monster movie Burton ever loved, *Frankenweenie* is also a revival of the Frankenstein story cute-ified for kids; it takes the showy elements of Mary Shelley's novel and morphs them to fit Burton's hyper-bolic aesthetic. Elementary-school science wiz Victor takes his disinterred dog from bull terrier to gentle abomination (when the thirsty Sparky drinks, he shoots water out of the seams holding his body parts together). Victor's competitor in the school science fair, Edgar E. Gore, finds out about Sparky and ropes in classmates to scrape up their dead pets from the town's eerily utilized pet cemetery and harness the town's lightning surplus. The film's answer to Boris Karloff (lisp intact) resurrects a mummified hamster, while a surrogate for Japanese Godzilla maker Ishiro Honda, revives his pet turtle Shelley (get it?) into Gamera. As these experiments aren't borne of love, they don't go as well at Victor's. If you love Burton, *Frankenweenie* feels like the at-last presentation of a story he's been dying to tell for years. If you don't love him, you might wonder why it took him so long to get it out. When Victor's science teacher leaves the school, he tells Victor an experiment conducted without love is different from one conducted with it: love, he implies, is a variable. If that's the variable that separates 2003's *Big Fish* (heartbreaking) from 2010's *Alice In Wonderland* (atrocious), it's a large one indeed. The love was there for 29 minutes in 1984, but I can't say it endures when stretched to 87 minutes 22 years later. (1:27) *Metreon, Presidio, 1000 Van Ness, Sundance Kabuki*. (Vizcarrondo) **SFBG**

REP CLOCK

Schedules are for Wed/10-Tue/16 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

"ARAB FILM FESTIVAL" Various Bay Area and SoCal venues; www.arabfilmfestival.org. \$10-25. 16th annual fest featuring films from and about the Arab world, Oct 11-21.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.othercinema.com. \$6. "Other Cinema:" **Pixel Visions** (Koshkin, work in progress), plus shorts, Sat, 8:30.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.bfuu.org. \$5-10. **Bidder 70** (Gage and Gage, 2012), Tue, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "Cecile Richards: INFORUM's 21st Century Visionary Award," Wed, 7. This event, \$25-80; tickets at cecileatinforum.eventbrite.com. "Arab Film Festival:" **Man Without a Cell Phone** (Zoabi, 2010), Thu, 7:30. This event, \$20-25; more info at www.arabfilmfestival.org. **The Little Mermaid** (Clements and Musker, 1989), presented sing-along style, Oct 12-19, 7 (also Sat-Sun, 2:30).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Arbitrage** (Jarecki, 2012), call for dates and times. **Beasts of the Southern Wild** (Zeitlein, 2012), call for dates and times. **Detropia** (Ewing and Grady, 2012), call for dates and times. **Butter** (Smith, 2011), Oct 15-18, call for times. **"Stars in Shorts,"** Oct 15-18, call for times. **Decoding Deepak** (Chopra, 2012), Oct

EDWARD YANG'S A BRIGHTER SUMMER DAY (1991)
AT NEW PEOPLE CINEMA PHOTO COURTESY OF SAN FRANCISCO FILM SOCIETY



16-18, call for times.
NEW PEOPLE CINEMA 1746 Post, SF; www.sffs.org. \$13-25. "Taiwan Film Days:" **Jump! Ashin** (Lin, 2011), Fri, 3 and Sat, 6:30; **Din Tao: Leader of the Parade** (Fung, 2012), Fri, 6:30 and 9:30;

Joyful Reunion (Tsao, 2011), Sat, 1:30 and Sun, 9;
Days We Stared at the Sun (Cheng, 2011), Sat, 4;
Ye Zai (Tseng, 2012), Sat, 9:30 and Sun, noon;
A Brighter Summer Day (Yang, 1991), Sun, 2;
Blowfish (Lee, 2011), Sun, 7.
PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" "San Francisco Cinematheque: Couleurs Mécaniques, Program One: Films of Rose Lowder," Wed, 7. With Rose Lowder in person. "LA Rebellion: Creating a New Black Cinema:" **Bless Their Little Hearts** (Woodberry, 1984), Thu, 7. "An Army of Phantoms: American Cinema and the Cold War:" **Invaders from Mars** (Menzies, 1953), Fri, 7; **Pickup on South Street** (Fuller, 1953), Fri, 8:40; **Storm Warning** (Heisler, 1951), Sun, 6:15. "Grand Illusions: French Cinema Classics, 1928-1960:" **Under the Roofs of Paris** (Clair, 1930), Sat, 6:30; **Les grandes manoeuvres** (Clair, 1955), Sat, 8:15; **Le million**

CONTINUES ON PAGE 44 >>

“GROUNDBREAKING”
Peter Travers, Rolling Stone

“DAZZLING”
Joe Morgenstern, The Wall Street Journal

“ONE OF THE YEAR’S BEST”
Lou Lumenick, New York Post

“MIND-BENDING”
Matt Sullivan, In Touch

“HUGELY ENTERTAINING”
Rafer Guzman, Newsday

BRUCE WILLIS JOSEPH GORDON-LEVITT EMILY BLUNT
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FILM LISTINGS

CONT>>

(Clair, 1931), Tue, 7. "Life is Short: Nikkatsu Studios at 100:" **Harp of Burma** (Ichikawa, 1956) Sun, 4. **ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Bitter Seeds** (Peled, 2011), Thu, 7. Followed by a Q&A with filmmaker Micha X. Peled and Food First executive director Eric Holt-Giménez. **Decoding Deepak** (Chopra, 2012), Oct 12-18, 6:45, 8:30 (also Sat-Sun, 3, 4:45). **3, 2, 1 ... Frankie Go Boom** (Roberts, 2012), Oct 12-18, 10. "Found Magazine's 10th Anniversary Tour," Fri, 9. This event, \$15. "Midnites for Maniacs: Countdown to Hell Triple Bill:" **A Nightmare on Elm Street 3: Dream Warriors** (Russell, 1987), Sat, 7:30; **The Texas Chainsaw Massacre 2** (Hooper, 1986), Sat, 9:30; **Hellraiser** (Barker, 1986), Sat, 11:45. \$15 for one or all three films. **Vampyr** (Dreyer, 1932), Mon, 7, 9. With a live score by Steven Severin. "DocFest Preview Night:" **The American Scream** (Stephenson, 2012), Tue, 7:15. **STUDIO QUERCUS** 385 26th St, Oakl; www.stopandgoshow.com. \$10. "Stop and Go 3-D: Stop-Motion Animation Festival," Sat, 7. **TANNERY** 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society." **Double Indemnity** (Wilder, 1944), Sun, 7:30. **VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$7. "Don't Fear the Vortex." **Blood and Black Lace** (Bava, 1964), Thu, 9, and **Blueblood** (Sinclair, 1973), Thu, 11. **YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$6-10. **Almayor's Folly** (Akerman, 2011), Thu and Sat, 7:30; Sun, 1. "San Francisco Cinematheque: Couleurs Mécaniques, Program Two: Films of Rose Lowder," Sun, 4. With Rose Lowder in person. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters. **Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com. **Bridge** Geary/Blake. 267-4893. **Century Plaza** Noor off El Camino, South SF. (650) 742-9200. **Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469. **Clay** Fillmore/Clay. 267-4893. **Embarcadero** 1 Embarcadero Center, promenade level. 267-4893. **Empire** West Portal/Vicente. 661-2539. **Four Star** Clement/23rd Ave. 666-3488. **Kabuki Cinema** Post/Fillmore. 929-4650. **Marina** 2149 Chestnut. www.Intsf.com/marina_theatre **Metreon** Fourth St/Mission. 1-800-FANDANGO. **New People Cinema** 1746 Post. www.newpeople-world.com. **1000 Van Ness** 1000 Van Ness. 1-800-231-3307. **Opera Plaza** Van Ness/Golden Gate. 267-4893. **Presidio** 2340 Chestnut. 776-2388. **SF Film Society Cinema** 1746 Post. www.sffs.org **SF Center** Mission between Fourth and Fifth sts. 538-8422. **Stonestown** 19th Ave/Winston. 221-8182. **Vogue** Sacramento/Presidio. 221-8183. **OAKLAND** **Grand Lake** 3200 Grand, Oakl. (510) 452-3556. **Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320. **Piedmont** Piedmont/41st St, Oakl. (510) 464-5980. **BERKELEY AREA** **Albany** 1115 Solano, Albany. (510) 464-5980. **AMC Bay Street** 16 5614 Shellmound, Emeryville. (510) 457-4262. **California** Kittredge/Shattuck, Berk. (510) 464-5980. **Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102. **Emery Bay** 6330 Christie, Emeryville. (510) 420-0107. **Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730. **Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980. **UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345900-00 The following person is doing business as Peacock Rebellion, 110 Clinton Park San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 18, 2012. Signed by Manish Vaidya. This statement was filed by Michael Jaldon, Deputy County Clerk, on Sep 18, 2012. L#100065, Publication Dates: Sep 26, Oct 3, 10, 17, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346463-00 The following person is doing business as Method Speaking, 350 Townsend St. #423 San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct 1, 2012. Signed by Alan Ovson. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Oct 1, 2012. L#2002, Publication Dates: Oct 10, 17, 24, 31, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346204-00 The following person is doing business as (1) Linda Alice Ravano 1606, (2) L.A.R. 1606, 465 18th Ave. San Francisco, CA 94121. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct 2, 2012. Signed by Linda Ravano. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Oct 2, 2012. L#2003, Publication Dates: Oct 10, 17, 24, 31, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: Sep 14, 2012. To Whom It May Concern: The name of the applicant is: Alamo Mission, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2550 Mission St. San Francisco, CA 94110. Type of License Applied for: 47 – ON-SALE GENERAL EATING PLACE. PUBLICATION DATES: Oct, 3, 10, 17, 2012. L#2000

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: Sep 20, 2012. To Whom It May Concern: The name of the applicant is: Eno St. Francis, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 310-320 Geary St. San Francisco, CA 94102. Type of License Applied for: 42 – ON-SALE BEER AND WINE – PUBLIC PREMISES. PUBLICATION DATES: Oct 3, 10, 17, 2012. L#2001

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: Sep 13, 2012. To Whom It May Concern: The name of the applicant is: Lisa Chung-hwa Chu, Young Man Chu. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1700A Post St. San Francisco, CA 94115-3606. Type of Licenses Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE. L#100067; Publication Dates: 26, Oct 3, 10, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG12635970. SUPERIOR COURT OF CALIFORNIA, COUNTY OF Alameda, 1225 Fallon St. Oakland, CA 94612. PETITION OF Conrad Donald Huth IV for change of name. TO ALL INTERESTED PERSONS: Petitioner Conrad Donald Huth IV filed a petition with this court for a decree changing names as follows: Present Name: Conrad Donald Huth IV. Proposed Name: Conrad Phillipus Augustus Pitheau. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/26/2012. Time: 9:30 AM, DEPT. 31. Signed by Judge of Superior Court on June 22, 2012. L#100070, Publication dates: Sept, 26, Oct 3, 10, 17, 2012.

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Melvin Eugene Thomas. CASE NUMBER: RP12647672. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Melvin Eugene Thomas. A Petition for Probate has been filed by: Damani Thomas in the Superior Court of California, County of Alameda. The Petition for Probate requests that Damani Thomas be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court Superior Court of California, County of Alameda, 1225 Fallon St. Oakland, CA 94612 as follows: Oct 24, 2012, Probate Department, Time: 9:30 AM in Dept. 201. Endorsed Filed, Alameda County Superior Court of California on Sep 12, 2012 by Judith Sallee, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. Attorney for petitioner: Michael L. Corman, APC at 740 Front St., STE 200 Santa Cruz, CA 95060 L#100068, Publication dates: Sep 26, Oct 3, 10, 17, 2012

NOTICE OF TRUSTEE'S SALE File No. 7301.28511 Title Order No. 6526912 MIN No. APN 35-5886-025-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 09/07/07. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in §5102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. Trustor(s): YAO HUA CHEN AND MEI XIA WU, HUSBAND AND WIFE AS JOINT TENANTS Recorded: 09/13/07, as Instrument No. 2007-I452862-00, of Official Records of SAN FRANCISCO County, California. Date of Sale: 10/23/12 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 90 GLADSTONE DR, SAN FRANCISCO, CA 94112-1633 Assessors Parcel No. 35-5886-025-01 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$128,947.02. If the sale is set aside for any reason, the purchaser at the sale shall be entitled only to a return of the deposit paid, plus interest. The purchaser shall have no further recourse against the beneficiary, the Trustor or the trustee. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and if applicable, the rescheduled time and date for the sale of this property, you may call 877-484-9942 or visit this Internet Web site www.USAForeclosure.com or www.Auction.com using the file number assigned to this case 7301.28511. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. Date: September 28, 2012 NORTHWEST TRUSTEE SERVICES, INC., as Trustee David Ochoa, Authorized Signatory 1241 E. Dyer Road, Suite 250, Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com or www.Auction.com Automated Sales Line: 877-4849942 Reinstatement and Pay-Off Requests: 866-387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE ORDER # 7301.28511: 10/03/2012,10/10/2012,10/17/2012

SUMMONS CASE NUMBER: 37-201200093583-CU-PA-CTL, NOTICE TO DEFENDANTS: Danajane Eymmer Vargas YOU ARE BEING SUED BY PLAINTIFF: Martin Stuhler. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more

information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102 The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Kane Handel SBN 131624 at 3525 Del Mar Heights Rd., STE 231 San Diego, CA 92130 Publishing dates: Aug 29, Oct 3, 10, 17 2012. L#100066

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ARIES

March 21-April 19

This is not the time to figure your life out or to ruminate on how things came to be. Look for potential and opportunity all around you instead of wasting energy on wallowing in the past or trying to predict the future. There is much more possible than you are seeing this week, so open up your viewfinder.

TAURUS

April 20-May 20

I would never tell you to risk it all, but this week it's a good idea to put at least a little bit on the line. Strive to be careful without being overprotective, Taurus. Your life is ready for some heartfelt action, and to pull this off you're gonna need to be able to act in spite of your fears, no matter how pragmatic they are.

GEMINI

May 21-June 21

The secret to your success this week is in going with the flow. You are meant to put your plans aside and to affix your attention in the direction that your life is pointing you. Be willing to meet your circumstances, relationships or even health where they're at, instead of trying to force them into someplace "better".

CANCER

June 22-July 22

Sometimes it's the stuff that feels like your biggest problems that turn out to be your greatest assets, Cancer. If you can get some perspective on what's troubling you it's likely that you'll see opportunity developing right in front of your eyes. Don't confuse feeling stuck with actually being trapped this week.

LEO

July 23-Aug. 22

Practice living in the moment this week, Leo. Nothing is permanent, and whether that's good news or bad, you are meant to stop fiddling with things and just be where you're at. Don't let your present circumstances define you; learn from whatever you have going on, and be open to what comes next revealing itself to you.

VIRGO

Aug. 23-Sept. 22

You have to go through it to get to it. Strive to meet your demons head-on, because otherwise they will chase you down, Virgo. You'll go farther by dealing honestly and directly with your life than by digging your heels in or throwing blame around. Get your hands dirty this week for best results.

LIBRA

Sept. 23-Oct. 22

You have to wrestle with your fears and pin them to the ground, Libra, there's no way around it. Decide to take control of the part of your life that feels the most chaotic this week. You are capable of change but it won't happen without a little elbow grease and a whole lot of willingness.

SCORPIO

Oct. 23-Nov. 21

No matter how engaging your relationships are and no matter what you've got going on, you need some downtime, Scorpio. Watch out for feeling that creepy crawly feeling that compels you to look for evidence of your life being crappy. Accept your feelings and support yourself through them.

SAGITTARIUS

Nov. 22-Dec. 21

Do not try to control, contain or commit to anything new this week, Sagittarius. If you are overwhelmed, the best course to take is to slow down and get a better assessment of what's happening. If you know the nuances of where you're at you, you will be better poised to avoid useless drama and pain.

CAPRICORN

Dec. 22-Jan. 19

Lucky you, Capricorn! This week you get to stare the things you're oh-so-very scared of in the eyes and make them bow down to you. OK, not so much that, but you can make great headway if you deal directly with your troubles. Let your fears point you towards where you need to embody the most courage.

AQUARIUS

Jan. 20-Feb. 18

You should strive to understand what you need instead of expecting others to read your mind, or for the Universe to provide that insight, pal. Look at the places inside of yourself that you feel disconnected from your wants and intentions, Aquarius. Embody your truth without apologies.

PISCES

Feb. 19-March 20

Don't panic! There's a world of possibility and limitless options, Pisces. You should not try to fix or even make sense of things while you're feeling anxious this week. Try to sit in whatever you're feeling, even if it sucks. There is no escaping things, so deal with them only when you can, so you do it smartly.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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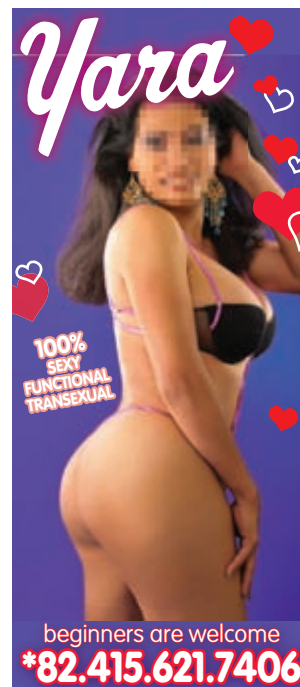
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